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真義大觀

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V. 20

真義大觀

SELECTED RELICS

of JAPANESE ART

Vol. XX

EDITED BY S. TAJIMA

真美大觀

第十二册

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHOIN

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1908

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美大觀第二十册

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明治四十一年五月

審美書院

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金剛界曼荼羅(紫綾金泥畫) 支那唐朝李眞筆

其一部分

(全體 一丈二尺九寸六分 横一丈一尺五寸二分)

山城國高雄眞言宗神護寺藏

其一 一印會

其二 理趣會觸金剛菩薩

金剛界曼荼羅は先に本書第八冊に千壽院所藏のものを出して略之を説明せり、茲に揚ぐるものは弘法大師入唐の時、其の師惠果阿闍梨が供奉の畫工李眞に畫かしめて、胎藏界曼荼羅等と共に大師に付與したるものなり。傳へて高雄の神護寺に在るが故に、世之を高雄曼荼羅と呼ぶ。今出す所、其一是金剛界九會中一印會の全體にして、金剛薩埵獨一法身の圖、其二是理趣會の金剛薩埵の右方に列せられたる觸金剛菩薩の圖なり。二尊共に大乘密教建立の法身菩薩なれども、觸金剛の梵名を計里吉羅と云ふに考ふれば、蓋し婆羅門教濕縛の一眷屬ケリキラス。又はカーマデーワの妃ラチの一名計理吉羅より轉化せしものなるべし。殊に後者より來れりと憶はるゝは、理趣會金剛薩埵の下方に列せられたる慾金剛菩薩の矢を持物とせることカーマデーワに同じきに見るべし。而して此の曼荼羅の李眞の筆なることは、傳來上毫も疑を容れず、眞に唐朝遺品の代表的標本とも謂ふべきものにして、高古典雅の筆致、人をして對觀の間千歳の昔に神往せしむ。寶中の寶とは夫れ之の謂か。

MAṆḌALA OF VAJRA-DHĀTU.

BY LI-CHEN, CHINESE.

(Two parts of *kakemono*, painted with gold on purple *aya*;

whole size of original, 12 feet 10 inches by 11 feet 6 inches).

OWNED BY THE TEMPLE, JINGOJI, TAKAO, YAMASHIRO PROVINCE.

I. EKA-MUDRĀ SAṂGHĀṬA.

II. BUDDHI SAṂGHĀṬA, KELIKILAVAJRA BODHISATTVA.

(COLLOTYPES.)

We have already reproduced, in the seventh volume of this series, a Maṇḍala of Vajra-dhātu, which is owned by the temple, Senjuin, and then we gave an account thereof. The pictures which we reproduce now were painted by Li-chen, an excellent artist of the Tang dynasty, at the request of Acārya Hui-kuo who gave them to Kōbō Daishi, accompanied by the Maṇḍala of Garbha-dhātu, when Kōbō was on the continent. As these pictures are preserved in Jingoji, Takao, they are commonly called "The Takao Maṇḍala." The reproductions here given consist of two parts of the Maṇḍala picture of nine Saṁghāṭa of Vajra-dhātu; namely, the first, Eka-mudrā Saṁghāṭa, the scene of the solitary Dharmakāya of Vajrasattva; the second, the scene of Kelikilavajra Bodhisattva, on the right-hand side of Vajrasattva in Buddhi Saṁghāṭa. Though these two deities are Dharmakāya Bodhisattva, worshipped by the tantric school of Mahāyana Buddhism, yet the name, Kelikilavajra makes us suspect that this deity is borrowed from the Brahmanic pantheon; Kelikilas being an attendant on Siva or Rati (otherwise called Kelikilā), the wife of Kāmadeva. This conclusion is especially reasonable because it is based upon the strong evidence that Kāmavajra Bodhisattva, shown at the lower side of Vajrasattva in the name Buddhi Saṁghāṭa, is holding in his hand arrows, similar articles be held by Kāmadeva.

其二 摩訶會經金剛菩薩
其 一 明會
山 嶽 圖 高 維 真 言 宗 師 鑑 告 藏
(全 體 畫 一 丈 二 尺 六 寸 六 分 謝 一 丈 一 尺 正 廿 二 分)
其 二 諸 佛
金剛界曼荼羅(金剛界曼荼羅) 文雅書院李員筆

MANDALA OF VAJRA-DHĀTU.
BY LI-CHEN, CHINESE.
(Two parts of layments, painted with gold on purple silk;
whole size of original, 12 feet 10 inches by 11 feet 6 inches).
OWNED BY THE TEMPLE, JINGOJI, TAKAO, YAMASHIRO PROVINCE.
I. EKA-MUDRĀ SAMĠHĀTA.
II. BUDDHI SAMĠHĀTA, KELIKIĀVAJRA BODHISATTV.
(COLLOTYPES).
We have already reproduced, in the seventh volume of this series, a Mandala of Vajra-dhātu, which is owned by the temple, Sanjūin, and then we gave an account thereof. The pictures which we reproduce now were painted by Li-chen, an excellent artist of the Tang dynasty, at the request of Acarya Hui-kuo who gave them to Kōbō Daishi, accompanied by the Mandala of Garpha-dhātu, when Kōbō was on the continent. As these pictures are preserved in Jingoji, Takao, they are commonly called "The Takao Mandala." The reproductions here given consist of two parts of the Mandala picture of nine Samḡhāta of Vajra-dhātu; namely, the first, Eka-mudrā Samḡhāta, the scene of the solitary Dharmakāya of Vajrasattva; the second, the scene of Kelikīavajra Bodhisattva, on the right-hand side of Vajrasattva in Buddhi Samḡhāta. Though these two deities are Dharmakāya Bodhisattva, worshipped by the tantric school of Mahāyāna Buddhism, yet the name, Kelikīavajra makes us suspect that this deity is borrowed from the Brahmanic pantheon; Kelikīas being an attendant on Śiva or Kṛti (otherwise called Kelikīa), the wife of Kāmādeva. This conclusion is especially reasonable because it is based upon the strong evidence that Kāmāvajra Bodhisattva, shown at the lower side of Vajrasattva in the name Buddhi Samḡhāta, is holding in his hand arrows, similar articles be held by Kāmādeva.





釋迦牟尼佛畫像(絹本着色)

筆者不詳

(竪五尺二寸四分、横二尺八寸二分)

山城國高雄眞言宗神護寺藏

藤原時代初期の佛畫多く世に傳はらず、就中本圖の如きは殊に美妙なる一佳作にして、面相の高古尙著き和化の迹なく、衣文及び臺座の裝飾等は、早く既に織穠優美の國風を示せり、畫題は屢説明したるが故に復た贅せず

ŚÂKYAMUNI.

ARTIST UNKNOWN.

(*Kakemono*, coloured on silk; 5 feet 2 ½ inches by 2 feet 1 ⅝ inches.)

OWNED BY THE TEMPLE, SHINGOJI,
TAKAO, YAMASHIRO PROVINCE.

(COLLOTYPE.)

Buddhist painting dating from the beginning of the Fujiwara era are rarely extant now. This is an excellent example of those productions. The lofty and antique brushwork, depicting the countenance, shows that the style had not yet been greatly assimilated by the native art of our country, while the sweep of the robes and the ornaments of the pedestal, represent a number of the æsthetic arts of our land in early times. The subject of this picture has been so frequently discussed that it is not necessary to repeat here.

此圖は、日本の美術に於ける重要な作品である。

この作品は、日本の美術に於ける重要な作品である。

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この作品は、日本の美術に於ける重要な作品である。

山崎國高（明治）

明治二十二年四月二十八日

東京

（日本美術）

SÂKYAMUNI.

ARTIST UNKNOWN.

(Yakamoni, coloured on silk: 2 feet 2 1/2 inches by 2 feet 1 3/8 inches.)

OWNED BY THE TEMPLE, SHINGOJI.

TAKAO, YAMASHIRO PROVINCE.

(COLLOTYPE.)

Buddhist painting dating from the beginning of the Fujiwara era are rarely extant now. This is an excellent example of those productions. The left and antique brushwork, depicting the countenance, shows that the style had not yet been greatly assimilated by the native art of our country, while the sweep of the robes and the ornaments of the pedestal, represent a number of the aesthetic arts of our land in early times. The subject of this picture has been so frequently discussed that it is not necessary to repeat here.



善女龍王畫像(絹本着色) 傳定智筆

(竪五尺四寸、横三尺六寸七分)

紀伊國高野山 金剛峯寺藏

善女龍王は如意寶珠經に出でたる龍王女善女なるべし、されば龍王の女にして男性に非ず、請雨經に見えねば同經法に縁あるものにもあらで、却りて如意寶珠法中の一尊たるべきことは、同經中龍王女善女が父王の寶珠を佛に獻じたることを説けるにて知らる、然るに東密の所傳に依れば、淳和天皇天長元年の旱魃の時弘法大師勅を奉じ、請雨經法を修して雨を神泉苑に祈りしに、善女龍王出現して雨忽ち降りしと云ひ(弘法大師行狀繪傳神泉苑事の條にも見ゆ)從ひて覺禪抄等にも道場觀に、善女龍王得此水忽灑天下と言ひ、高野山にては神泉苑出現の時、大師の弟子其の形を寫したるもの即ち此の畫なりと言へり(通念集等)而も定智は傳歷明ならず畫風に徴すれば、大師時代の物に非ずして、王朝の末乃至藤原時代の初めに降るものゝ如し、像容の男性なること寶珠經に合はずと雖も、寶珠を捧ぐるは則ち合へり、由りて想ふに、善女龍王は寶珠經の龍王女善女の誤りて男性と想はれ、早く請雨經法に出現せりこの俗傳を生じ、終に此の種の圖を出したるにはあらじか、たゞ此の畫謹嚴細勁の描法高古端麗を極めたる寶蹟なることは、則ち論ずるを須るす

NÂGARÂJA SÂDHVÎ.

SAID TO BE BY JÔCHI.

(*Kakemono*, colours on silk; 5 feet 5 inches by 3 feet 7 $\frac{3}{4}$ inches.)

OWNED BY THE TEMPLE, KONGÔBUJI, MOUNT KÔYA, KI-PROVINCE.

(WOOD-CUT.)

Nâgarâja Sâdhvî is likely to denote Sâdhvî, a daughter of Nâgarâja, described in the Cintâmaṇi sūtra, and not a person of the male sex, as she is the daughter of the Serpent King. In the above-mentioned authority, it is stated that Sâdhvî, the daughter of sex, as she is the daughter of the Serpent King. In the above-mentioned authority, it is stated that Sâdhvî, the daughter of Nâgarâja, presented to Buddha a jewel which had formerly belonged to her father. By this account we know that this deity comes within the scope of the Cintâmaṇi sūtra and is not related to the practice of the Mahâmegha sūtra, for no account of her is to be found in the latter canon. According to the esoteric school of the temple, Tōji, it is said that in the 1st year of Tenchō (824), in the reign of Emperor Junna, when people had been for a long time afflicted by drought, Kōbō Daishi went to Shinsen-yen and prayed for rain after the ritual of the mystic practices of the Mahâmegha sūtra, securing a fall of rain after the appearance of Sâdhvî Nâgarâja. In the panoramic history of Kōbō, this account is given in the chapter entitled "Shinsen-yen"). *Kakuzenshō*, an authority on tantrism, in the chapter entitled "Meditation," also mentions this event, as follows: "Shan-nū Nâgarâja, acquiring this water, poured it over the earth."

According to the traditions of Mount Kōya, this picture is alleged to have been conceived by a disciple of The Great Master from an account in Shinsen-yen (following the authority of Tsūnenshū and others). We cannot make clear the identity of the alleged artist, Jōchi; but upon examining the style of painting, we are led to suspect that it was not produced in the time of the master, Kōbō, and dates from the end of the time when our Emperors actually governed, or from the beginning of the Fujiwara era. The male sex, as represented in the appearance of the deity, does not coincide with the description given in the Cintâmaṇi sūtra, but the act of presenting the jewel corresponds perfectly. Finally, we offer this hypothesis: that this Sâdhvî Nâgarâja is taken from the Cintâmaṇi sūtra, neglecting to alter the sex, and afterwards this account came to be accepted as having some connection with the practice of the Mahâmegha sūtra from a comparatively early time. Hence, this popular account led to the production of this kind of picture.

There is no necessity to draw attention to the wealth of sublimity which this picture displays; to the force of the technique, or to the excellence in beautiful and elegant taste.



十一面觀自在菩薩畫像(絹本着色)

筆者不詳

(竪六尺六寸七分、横二尺八寸四分)

讃岐國 眞言宗 志度寺藏

十一面觀音の事も更に説明を要せず、寺傳本圖を以て唐末の禪月大師の筆なりと云ふ、然れども之を信すべき禪月大師筆の羅漢圖と較べ見れば必ずしも據り難きこと明かなり、其の支那畫なるか日本畫なるかも容易に決すべからず、假りに支那畫とすれば、其の製作年代は五代乃至宋初ならむか、さるは其の像容の形式と云ひ、畫風と云ひ、尙唐代の遺風とも謂ふべき趣ありて、而も唐畫と異なり、又宋畫に多く見る所の羅漢圖等に較ぶるに一層古調の認むべきものあればなり

EKADASAMUKHA AVALOKITEŚVARA.

ARTIST UNKNOWN.

(*Kakemono*, colours on silk; 6 feet 7 ½ inches by 2 feet 9 ⅞ inches.)

OWNED BY SHIDOJI, THE TEMPLE, SANUKI PROVINCE.

(COLLOTYPE.)

There is no necessity for giving further explanation about Ekadasmukha Avalokiteśvara. This picture, according to the traditions preserved in the temple, is supposed to be by Chan-yueh Ta-shih, who lived towards the end of the Tang dynasty, China. But comparing this with other pictures, attributed to that artist with probability of their being authentic, we find that the tradition is not to be depended upon. We have no positive proof which enables us to decide whether the composition is a Chinese production or of Japanese origin. If it is Chinese, we may date it back to the Five Minor dynasties or the Beginning of the Sung, for the character of the image and the style of painting are different from those of Tang pictures; although in some of the details we may trace a modification of the Tang school's art methods, and certainly the picture has a quaint, antique aspect not to be found in Arhat paintings of the Sung dynasty.



玄奘大三藏圖(絹本着色)

筆者不詳

(竪四尺四寸四分、横一尺九寸八分)

横濱 原 富太郎君藏

此の圖は唐の玄奘三藏が入竺求法を了へ經論を負ひて歸來する像を書けるものなり、畫法の謹巧、設色の麗密、譬へむに物なく、高古典雅の致、傳世の古畫少からずと雖も、未だ多く其の儔を見ざる所とす、筆者は今にして尋ぬるに由なく、或は之を唐代の名蹟と爲すと雖も、其の畫風より推考すれば、恐らくは趙宋道釋の一名匠の遺作なるべし

HUEN CHUANG: A MASTER OF THE BUDDHIST CANON.

ARTIST UNKNOWN.

(*Kakemono*, colours on silk; 4 feet 6 inches by 1 feet 11 inches.)

OWNED BY MR. TOMITARÔ HARA, YOKOHAMA.

(WOOD-CUT.)

This picture represents the scene in which Huen Chuang returned from his great journey in India, made in search of new Buddhist Scriptures and commentaries. There are not many such examples of old paintings in minute brushwork and rich colouring, as well as in the antique and elegant taste which this displays. We cannot identify the artist who painted this picture; some imagine that it must be a production of the Tang dynasty; but upon investigating the style and the composition, we rather think that it was produced by some artist of the Sung dynasty; one who was well versed in the pictures of Buddhism and Taoism.



毘沙門天畫像(絹本着色)

筆者不詳

(竪三尺六寸五分、横二尺)

紀伊國高野山光臺院藏

毘沙門天の事も先に既に之を説明せり、ただ本圖は普通の毘沙門天圖と異なりて、左方に吉祥天女、右方に赦備婆童子あるが故に、茲には其の脇侍を説明せざるべからず、吉祥天(先に説明せり)は我が密教誤り傳へて毘沙門天の妃とするが故に之を圖し、赦備婆(又禪膩師とも書く)は金光明經に毘沙門の王子なる由見えたるに従ひて圖せしなり、赦備婆は「ジャナータ」と同じく人王の義にして、神話上の出典は明かならねど、王子と云ふに基きて名を立てしものならむ、此の圖の筆者は不明なれども、其の畫風より推すに、藤原時代末期の作ならむ、竊に霞の模様の袴など頗る國風の交へられたるを見るへし

VAISRAVANA.

ARTIST UNKNOWN.

(*Kakemono*, colours on silk; 3 feet 7 ½ inches by 2 feet.)

OWNED BY THE TEMPLE, KÔDAI-IN, MOUNT KÔYA, KI-I PROVINCE.

(COLLOTYPE.)

We have already given an explanation of this deity, Vaisravana, but this portrait is a little different from the ordinary one; and he is attended by Śrīdevī, on the right, and by Janeśa, on the left, so we must give some account of these attendant deities. Śrīdevī (we have already described her before) is introduced here because of a false tradition in tantric Buddhism of our country. Janeśa is likely to have been introduced because of the descriptive account in the sūtra of Suvarna-prabhāṣottamarāja, which declares him to have been a son of Vaisravana; the name, Janeśa, having the meaning “Lord of Human Beings,” like the Jananātha. We cannot make clear about its origin in Indian mythology, but we suppose the name came from the son of a prince. Although the artist who painted this picture is unknown, we imagine, from the style of painting, that it was a production of the end of the Fujiwara era. The designs on the lower robes seem to have been taken from fashions which prevailed at that time among the people of our country.



五祕密畫像(絹本着色)

筆者不詳

竪二尺六寸、横二尺一寸

東京片野邑平君藏

五祕密畫像は先に第一冊にも出して之を説明せり、本圖亦其の一とす、元々奈良の某寺の所藏たりき、藤原時代末期春日派の一佳作なり、畫法高古にして而も纖穠典雅優美の致言はん方なし

VAJARASATTVA AND THE FOUR BODHISATTVAS.

ARTIST UNKNOWN.

(*Kakemono*, coloured on silk; 2 feet 7 inches by 2 feet 2 inches.)

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(WOOD-CUT.)

We have alluded to the five ideal figures of tantric Buddhism in the first volume of this series. The picture here reproduced is said to have been owned by a certain temple at Nara city. It is an excellent work of an artist of the Kasuga school towards the close of the Fujiwara period. The style of treatment is elevating and antique, as well as delicate, and we readily accord praise for its almost indefinable beauty and elegance.

日本書

書法高古にして而も雄辯典雅變美の姿言

簡潔なりと雖も其の意を求むれば其の

明なり本圖亦其の一とす元と奈良の某寺の

正徳書畫集の巻二に附してある

東京 井上清江氏蔵

二尺六寸五分 二尺一寸

筆書不詳

正徳書畫集(附本卷)

VALARASATVA AND THE FOUR BODHISATTVAS.

ARTIST UNKNOWN.

(Unknown, coloured on silk; 2 feet 7 inches by 2 feet 2 inches.)

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(WOOD-CUT.)

We have alluded to the five ideal figures of tantric Buddhism in the first volume of this series. The picture here reproduced is said to have been owned by a certain temple at Nara city. It is an excellent work of an artist of the Kasuga school towards the close of the Fujiwara period. The style of treatment is elevating and antipne, as well as delicate, and we readily accord praise for its

which the artist has brought into harmony.



十體阿彌陀如來圖(絹本着色)

筆者不詳

(竪四尺五寸三分、横二尺一寸三分)

京都 知恩寺藏

十體阿彌陀と云ふことは佛教の經軌に所見なきものゝ如し、憶ふに本圖は中幅に來迎阿彌陀の中尊を書きたるものありて、左右二幅之に相對したる右方の一幅なるべく、亦是れ聖衆來迎の一異圖ならむ、製作の年代は、其の書風に鑑みて、淨土教の隆興せる鎌倉時代の初期と推せらる、纖巧の描法、設色共に大いに賞すべき有數の一名品なり

AMITÂBHA BUDDHA WITH TEN ORFORMS.

ARTIST UNKNOWN.

(*Kakemono*, colours on silk; 4 feet 6 inches by 2 feet 2 inches.)

OWNED BY THE TEMPLE, CHIONJI, KYÔTO.

(COLLOTYPE.)

It seems that there is not to be found Amitâbha Buddha having ten forms. We suspect this picture was intended to be the right-hand one of a set of three *kakemono*; the middle one being, no doubt, the "Welcoming Amitâbha." Upon this hypothesis, this picture would be a kind of scene in which the welcoming saints are appearing to the devout ones. The date of the picture, judging from the character of the brushwork, would range somewhere towards the beginning of the Kamakura era, when devotion to the merciful Buddha of Amitâbha was popular. The minute brushwork and the effective colouring, may well receive high praise.

遊園共ニ大ニ賞をへき休養の一佳品なり

劉興する難會細介の時限を辨せざる難匹の難
 びとも難辨の争介其の書風を鑑みて筆上燦の
 るべきの一語なるべく亦是の筆衆來歴の一異圖
 繪を畫せざるものありて亦亦二語を以て辨せしむ
 るべし「破」體を以て本圖に中圖の宋張國鑑の中
 十難圖鑑割を云ふこと其燦の難辨を祖風なき

五、

第四頁第七行第二與一書二公

翠香不凋

十洲同儷的暇來同儷本齊也

AMITÂBHA BUDDHA WITH TEN ORFORMS.

ARTIST UNKNOWN.

(Unknown, colour on silk; 4 feet 6 inches by 2 feet 2 inches).

OWNED BY THE TEMPLE, CHIONJI, KYÔTO.

(31776.1102)

It seems that there is not to be found Amitābha Buddha having ten forms. We suspect this picture was intended to be the right-hand one of a set of three *Kakemono*; the middle one being, no doubt, the "*Welcoming Amitābha*." Upon this hypothesis, this picture would be a kind of scene in which the welcoming saints are appearing to the devout ones. The date of the picture, judging from the character of the brushwork, would range somewhere towards the beginning of the Kamakura era, when devotion to the merciful Buddha of Amitābha was popular. The minute brushwork and the effective colouring may well receive high praise.



舟上人物圖(絹本淡彩)

傳支那宋朝馬遠筆

(竪七寸、横七寸二分)

侯爵黒田長成君藏

此の圖鑑定上傳へて馬遠の筆と稱す、明徴の存せざるは、先に第十三冊に出せる寒江獨釣圖も亦之に同じ、然るに彼と是とを對照すれば、必ずしも同人の筆と斷定し難き所なきに非ず、されば孰れが眞に馬遠の筆か、或は兩者共に是か共に非か、之を知ること容易ならず、然れども傳へて馬遠の作と稱するものゝ多數に較ぶれば、本圖の筆法は稍、細銳なるものあり、博雅の士之を研鑽して可なり。

BOATING.

SAID TO BE BY MA YUAN, CHINESE.

(*Kakemono*, slightly coloured on silk; 8 ½ inches by 8 ½ inches.)

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

Some critics say this picture was done by Ma Yuan, but we have no positive proof, as we have in the case of the picture "A Solitary Angler," reproduced in the thirteenth volume. Comparing this picture with that one, we may easily be led to think that the two were not executed by the same artist: but we cannot readily decide which is really the work of Ma Yuan, or if both were actually done by him, or if neither was the work of his hand. Yet we may safely assert that this picture is the most precise and forcible in technique among the paintings attributed to Ma Yuan. We hope for further investigation by connoisseurs.

辨 別 じ て 可 び
 圖 の 筆 法 其 精 細 驚 ば る も の あり 傳 雅 の 士 之 ぞ
 て 思 遠 の 作 と 辨 する も の 之 難 二 變 なる 非 本
 の 非 々 之 を 明 る こと 容 易 なる 辨 ね とも 傳 へ
 ば 傳 ね ば 眞 の 思 遠 の 筆 々 趣 あり 兩 者 共 二 最 々 其
 じ も 同 人 の 筆 と 辨 定 し 難 ち 明 なる 非 ず ち 其
 亦 之 二 同 じ 然 る 二 變 と 是 とも 辨 別 する 非 べ 必 ず
 ち ち る 二 式 二 筆 十 三 冊 二 出 せ る 寒 江 圖 二 圖
 此 の 圖 鑑 室 上 傳 へ て 思 遠 の 筆 と 辨 ず 明 證 の 存
 外 傳 黒 田 長 政 氏 藏
 (經 寸 五 寸 八 分 二 毫)
 謝 文 雅 宋 剛 馬 嘉 筆
 世 上 人 傳 圖 (蘇 本 寄 達)

BOATING.

SAID TO BE BY MA YUAN, CHINESE.

(Xakemans, slightly coloured on silk; 8 1/2 inches by 8 1/2 inches.)

OWNED BY MARQUIS NAGASHIGE KURODA.

(COLLOTYPE.)

Some critics say this picture was done by Ma Yuan, but we have no positive
 proof as we have in the case of the picture "A Solitary Angler," reproduced
 in the thirteenth volume. Comparing this picture with that one, we may easily
 be led to think that the two were not executed by the same artist: but we
 cannot readily decide which is really the work of Ma Yuan, or if both were
 actually done by him, or if neither was the work of his hand. Yet we may
 safely assert that this picture is the most precise and forcible in technique
 among the paintings attributed to Ma Yuan. We hope for further investigation
 by connoisseurs.



水邊雙鷺圖(絹本墨畫)

傳支那宋朝夏珪筆

(竪八寸七分、横九寸一分)

侯爵黒田長成君藏

本圖傳へて夏珪の筆と云ふは、前景石皴の筆墨の落款ある夏珪の作と似たればなるべく、固より鑒定上の説なれど頗る信すべきが如し、縱令夏珪に非ずとするも、南宋名手の遺品なること論なかるべく、且つ其の古く我が國に輸入せられたるものなることは、足利義満公の天山の藏印あるにても知られたり

HERONS NEAR THE SHORE.

SAID TO BE BY HSIA KUEI, CHINFSE.

(*Kakemono*, monochrome on silk; 10 $\frac{1}{2}$ inches by 10 $\frac{3}{8}$ inches.)

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

The reason why this picture is alleged to be the work of Hsia Kuei, would seem to be that the touch of the brush, in depicting the fissures of the rocks in the foreground, much resembles the productions of that artist which are authenticated by his signature; and since the assumption is based upon this critical assertion, we consider that it is very reliable. If the picture was not done by Hsia Kuei, it is still indubitably the production of an expert who lived during the time of the Southern Sung dynasty, China. The picture was brought to our country in early times, as we learn from the owner's name, Tenzan; namely, by Yoshimitsu Ashikaga.

公の天山の難明あることと映るや

の難入せるものなること、且、其の古く非

なること、難なること、且、其の古く非

し、難合夏、其の非なること、南宋各年の遺品

固より、難家上の難なること、難なる言すべし、難

墨の難なること、夏、其の非なること、難なる言すべし、難

本、其の非なること、夏、其の非なること、難なる言すべし、難

墨、其の非なること、夏、其の非なること、難なる言すべし、難

墨、其の非なること、夏、其の非なること、難なる言すべし、難

墨、其の非なること、夏、其の非なること、難なる言すべし、難

墨、其の非なること、夏、其の非なること、難なる言すべし、難

HERONS NEAR THE SHORE.

SAID TO BE BY HSIA KUET, CHINTSE.

(Akwemew, monochrome on silk; 10 1/2 inches by 10 1/2 inches.)

OWNED BY MARQUIS NAGVSHIGE KURODA.

(COPYTYPE.)

The reason why this picture is alleged to be the work of Hsia Kuai, would seem to be that the touch of the brush, in depicting the figures of the rocks in the foreground, much resembles the productions of that artist which are authenticated by his signature; and since the assumption is based upon this critical assertion, we consider that it is very reliable. If the picture was not done by Hsia Kuai, it is still indubitably the production of an expert who lived during the time of the Southern Sung dynasty, China. The picture was brought to our country in early times, as we learn from the owner's name, Tenzan; namely, by Yoshimizu Ashi-



松邊觀瀑圖(絹本墨畫)

支那宋朝李公年筆

(竪七寸八分)

獨逸國 キュンメル君藏

宋の李公年は曾て浙江提刑獄公事と爲れり、書を善くし、山水の風格前輩に下らず、四時朝暮の景趣を寫し、長江日出、疎林晩照を作りて、眞に物象の空曠有無の間に出發するが若しと稱せらる。本圖石陰に其の款識あり、畫風の趣致多少畫傳の言ふ所に合へるものなきに非ず、樹木水石の甚だ巧妙なるのみならず、未だ南宋院體の如き定型を成さざる風格の賞すべきを見る

LOOKING AT A WATERFALL.

BY LI KUNG-NIEN, SUNG DYNASTY, CHINA.

(*Kakemono*, monochrome on silk; 9¾ inches by 10¾ inches.)

OWNED BY MR. OTTO KUMMEL, GERMANY.

(COLLOTYPE.)

Li Kung-nien, of the Sung dynasty, was sometime Inspector of Prisons in Chechiang. He was excellent in Art, and his style of painting landscapes was not inferior to that of his predecessors. His subjects for his pictures, Scenes of Morning and Evening in the Four Seasons, The Rising Sun Shining on a Lonely River, and The Slanting Rays of the Sinking Sun on a Lonely Forest, are admired as being the real and visual aspect of Nature herself. In this picture, a signature is given in the shadow of a stone: and its general style corresponds, more or less, with those given in the biography of artists; not only are the trees, rocks, and water very natural, but it is admirable because his style is not so rigid and not influenced by the paintings of the Imperial Academy of the Southern Sung dynasty.

此畫は風林の景を写すものを見る

るのふはとす未は南宋の景を写すものを見る

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LOOKING AT A WATERFALL.

BY LI KUNG-NIEN, SUNG DYNASTY, CHINA.

(Karyewon, monochrome on silk; 9 1/2 inches by 10 1/2 inches.)

OWNED BY MR. OTTO KUMMEL, GERMANY.

(COLLOTYPE)

Li Kung-nien, of the Sung dynasty, was sometime Inspector of Prisons in Cheching. He was excellent in Art, and his style of painting landscapes was not inferior to that of his predecessors. His subjects for his pictures, Scenes of Morning and Evening in the Four Seasons, The Rising Sun Shining on a Lonely River, and The Slanting Rays of the Sinking Sun on a Lonely Forest, are admired as being the real and visual aspect of Nature herself. In this picture, a signature is given in the shadow of a stone; and its general style corresponds, more or less, with those given in the biography of artists; not only are the trees, rocks, and water very natural, but it is admirable because his style is not so rigid and not influenced by the paintings of the Imperial Academy of the Southern Sung dynasty.



蘆雁蓮鷺圖雙幅(絹本墨畫)

傳支那宋朝僧羅窓筆

(竪三尺二寸八分、横一尺四寸五分)

京都 紫野大德寺塔頭龍光院藏

羅窓は支那の畫傳に逸して我が君臺觀左右帳記に出づ、同書之を宋南渡後の部に編して下の上品とし、西湖の六通寺の僧にして、牧溪と畫意相伴しと言へり、本圖傳へて其の筆と稱す、今後出張月壺の觀音圖に合せて三幅對と爲せり、げに此の畫を觀るも筆墨の趣致稍牧溪に似たるを認むべし、固より牧溪の妙技に及ばずと雖も、亦畫史に傳するに足れり

WILD GEESE AND HERONS.

SAID TO BE BY LO-CHUANG, CHINESE.

(A pair of *kakemono*, monochrome on silk; each 3 feet 3 $\frac{1}{8}$ inches by 1 foot 5 $\frac{1}{4}$ inches.)

OWNED BY RYÛKÔIN, DAITOKUJI, KYÔTO.

(COLLOTYPES.)

Lo-chuang's name is not to be found in the Art books of China; but he is mentioned in our record, Kundaikwan Sayûchôki, as being a very clever artist, although one of a class whose subjects were rather inferior; and the same authority remarks that he lived after the time when the sovereigns of the Sung dynasty had transferred their capital to the southern part of the country (Southern Sung); adding that Lo-chuang resided in the temple, Liu-tung-ssü, and his productions resemble those of Muchi in the style of painting. The pictures here reproduced are attributed to him; and these with one of Avalokitésvara by Chang Yueh-hu (to be shown hereafter) form one set of three *kakemono*. In treatment, we must admit, the brushwork in these paintings does resemble the work of Muchi, although Lo-chuang could not, however, approach that master in dexterity; notwithstanding this, we think Lo-chuang was worthy of mention in the history of Chinese pictures.

姓二又對金三龍也亦舊也二對金二銀五也

の紙庭簾并紙の間にある書畫は、一國より并箋の類
に合せて三體體と紙とあり、此の書畫は、筆墨
と本圖畫へて其の筆を釋す、今、繪出、花、鳥、の、
西、勝、の、六、紙、の、書、の、一、つ、つ、つ、つ、つ、つ、
出、て、同、書、を、求、南、獨、の、書、の、一、つ、つ、つ、
無、意、の、文、の、書、の、一、つ、つ、つ、つ、つ、つ、

京 濟 梁 理 大 壽 告 散 匪 匪 米 銀 數

(聖三十八人、辭一、四、七、正、食)

支派宋陣曾羅宏筆

蘊藻叢書圖雙韻(脉本墨通)

SAID TO BE BY IO-CHUNG, CHINESE.
WILD GEESSE AND HERONS.

(A pair of *Exochus*, monochrome on silk; each 3 feet $3\frac{1}{2}$ inches by 1 foot $2\frac{1}{4}$ inches.)

(COLLOTYPES.)

notwithstanding this, we think Lo-chuang was worthy of mention in the history of Chinese painting, although Lo-chuang could not, however, approach that master in dexterity; in treatment, we must admit, the brushwork in these paintings does resemble the work of Avalokiteśvara by Chang Yüeh-fu (to be shown hereafter) form one set of three *Yüeh-wang* paintings. The pictures here reproduced are attributed to him; and these with one of temple, Lin-tung-sü, and his productions resemble those of Muchi in the style of southern part of the country (Southern Sung); adding that Lo-chuang resided in the the time when the sovereigns of the Sung dynasty had transferred their capital to the class whose subjects were rather inferior; and the same authority remarks that he lived after in our record, *Kundarikwan* Szüchóki, as being a very clever artist, although one of a Lo-chuang's name is not to be found in the Art books of China; but he is mentioned





不動明王畫像(絹本着色)

傳僧願行筆

(竪四尺一寸九分、横一尺九寸)

紀伊國高野山五坊寂靜院藏

不動明王は屢之を出し、説明も亦前に見えたり、本圖の筆者憲靜は字を願行號を圓滿と云ふ、初め京都泉涌寺の俊苐に従ひて得度し、後奈良、醍醐の諸名匠に就いて廣く顯密の二教を究め、殊に三寶院流の事相に達し、願行方を窺む、大通寺、泉涌寺に住して朝野の皈依を受け、屢法を宮中に説く、後鎌倉大樂寺に住し、又大山寺の中興、開山たり、永仁元年幕府に請ひて淀川の關錢を以て東寺及び高野山の諸堂を修營せり、永仁三年四月七日寂す、敕して宗燈律師と諡せらる、本圖の畫風鎌倉時代の末期に近きもの、傳説の欺かざるを知るに堪へり、森嚴巧麗の彩筆なかくに法悅の餘事とは見えざる能品なりと謂ふべし

ARYA ACARA.

SAID TO BE BY PRIEST GWANGYÔ.

(*Kakemono*, in colours on silk; 4 feet 2 inches by 1 foot 11 $\frac{3}{4}$ inches.)

OWNED BY THE TEMPLE, GOBÔ JAKUSHÔ-IN, MOUNT KÔYA, KI-I PROVINCE.

(COLLOTYPE.)

We have frequently reproduced pictures of this deity and have also described him. The artist of this picture was named Kenjô, surnamed Gwangyô, and otherwise called Emman. He was ordained by Shunjô, a priest at Sennyûji, and afterwards he studied Buddhism, both tantric and the non-tantric, under the guidance of the famous, learned priests at Nara and Daigo, arriving especially to the utmost attainment of that form of tantric Buddhism followed by the priests of Sanbô-in, at Daigo. Then he established a sub-school of his own way of interpreting the doctrine. He resided in the temple, Daitsûji, and received honourable respect from the Imperial Court and people generally. He delivered sermons before the Imperial Court and subsequently resided at Daigyôji, Kamakura, becoming a reconstructor of Daisanji. In the 1st year of Yeinin (1293) he besought the Feudal Government for permission to use the tolls levied upon vessels passing through the Yodo river, to repair the temple Tôji, and those on Mt. Kôya. He died on the 7th day, 4th month, 3rd year of Yeinin, and received the posthumous name of Shûtô Risshi by Imperial command.

The style of this picture denotes that it is a production of some time towards the end of the Kamakura era, and we learn that the tradition, that it was prepared by Gwangyô can be trusted. The brushwork and the colouring are excellent, in sublimity and delicacy belonging to just such a high degree as we may expect from the skill to be attained in the time of leisure taken from study.



夏山雲煙圖(紙本淡彩)

支那淳士筆

(竪八寸二分、横一尺九分)

侯爵黒田長成君藏

此の圖鑒定上高然暉の筆と稱し來りたれど、
「淳士爲伯時寫」と識し、龍門淳士の文ある印を
押したるを見れば、淳士と云ふ者の筆なるこ
と明かなり、淳士は支那の畫傳に見えず、且つ
本圖の畫風多少高然暉の米法山水に似たる
所あるよりして、漫然高然暉と鑒定せしなら
む、款識中の伯時若し李龍眠ならば、淳士も亦
北宋の畫人なるべし、今唯、印文に依りて龍門
の人なることを知るべきのみ、畫風より推し
て想ふに、蓋し元代の一能手ならんか、尙後考
を期す、畫面頗る磨せりと雖も、米法の山濃淡
の極めて美なるを見る

HAZY SUMMER MOUNTAINS.

SAID TO BE BY NENG-SHIH, CHINESE.

(*Kakemono*, slightly coloured on paper; 9 $\frac{3}{4}$ inches by 1 foot 1 inch.)

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYE.)

Hitherto critics have pronounced this picture to be the work of Kao Jan-hui, but, there is upon the picture, this statement: "Neng-shih painted this at the request of Pai-shih," and a seal print: "Neng-shih of Lung-men;" therefore we may assume that it was done by an artist named Neng-shih. This man is not mentioned in the Chinese records of Art. The picture more or less resembles, in its style, the landscape done in stipple, much affected by Kao Jan-hui, and for this reason it seems to have been attributed to him. If Pai-shih is a common name of Li Lung-ming, then Neng-shih must have been an artist of the Northern Sung dynasty; but now we learn only that he was a native of Lung-men (Honan) and nothing about the date of the composition. We may assume, from the style of painting, that he was an expert during the Yuan dynasty; but we need further investigation. The surface of the picture has been greatly damaged, yet we can detect even now the stippling in the landscape and the thick and thin tones of the ink.



白衣觀音圖(絹本墨畫)

傳支那元朝張月壺筆

(竪二尺九寸八分、横一尺四寸一分)

京都 紫野大徳寺塔頭龍光院藏

張月壺は支那の畫傳に見えず、君臺觀左右帳記元朝の部に擧げて上品とし、或は月潮に作る、道釋、人物を畫くと爲せり、本圖款識の徴すべきなしと雖も、鑒定か傳説か、古來月壺の筆と云ふ、我が周文、祥啓、秋月、一之等の白衣觀音は、此の種のもの亦其の一藍本とも爲りしならむ、樹石の筆墨は宋代の北畫と明の浙派との間位に在りとも謂ふべき風にて、壯拔の腕力頗る觀るべく、人物の釘頭描法も勁銳亦賞すべしとす

AVALOKITĒSVARA IN WHITE ROBES.

SAID TO BE BY CHANG YUEH-HU, CHINESE.

(*Kakemono*, monochrome on silk; 2 feet 11 inches by 1 foot 5 inches.)

OWNED BY THE TEMPLE, RYŪKŌIN, DAITOKUJI, KYŌTO.

(COLLOTYPE.)

The name, Chang Yueh-hu, is not found in the histories of Art in China; but our record, entitled Kundaikwan Sayŭchōki, mentions him as an artist who lived during the Yuan dynasty, enrolling his name among those who evinced superior taste, and as specially excellent in Buddhist and Taoist painting, as well as good in depicting ordinary persons. Although this picture does not bear a trace of signature or seal print, it has been attributed to Chang Yueh-hu from old time in our traditional or critical records. We may suppose that this kind of painting was the original type followed by our artists of the middle age, for example: Shūbun, Shūgetsu, and others, in depicting Avalokitēsvara in white robes. The brush-work of the trees and rocks stands midway between the style of the Northern school of the Sung dynasty and that of the Che school of the Ming dynasty, and we notice a lofty force in it. We draw attention to the skilful way of using nail-heads in representing the principal figure.

一、人神の位階相違を明瞭に示すこと
 二、人間位階の相違を明瞭に示すこと
 三、樹木の花葉の相違を明瞭に示すこと
 四、白赤の相違を明瞭に示すこと
 五、白赤の相違を明瞭に示すこと
 六、白赤の相違を明瞭に示すこと
 七、白赤の相違を明瞭に示すこと
 八、白赤の相違を明瞭に示すこと
 九、白赤の相違を明瞭に示すこと
 十、白赤の相違を明瞭に示すこと

東洋樂理大辭書

二只此廿八發對一只四廿一發

聯文雅訊陣樂民盡雅

白交陽音圖(縣本墨畫)

AVALOKITĒSVARA IN WHITE ROBES.

SAID TO BE BY CHANG YUEH-HU, CHINESE.

(Kakemono, monochrome on silk; 2 feet 11 inches by 1 foot 5 inches.)

OWNED BY THE TEMPLE, RYŪKŌIN, DAITOKUJI, KYŌTO.

(LITOTYPIC)

heads in representing the principal figure. We notice a lofty force in it. We draw attention to the still life way of using nail-school of the Sung dynasty and that of the Cio school of the Ming dynasty, and brush-work of the trees and rocks stands midway between the style of the Northern Shigetzu, and others, in depicting Avalokitesvara in white robes. The original type followed by our artists of the middle age, for example: Shihuan, our traditional or critical records. We may suppose that this kind of painting was signature or seal print, it has been attributed to Chang Yuch-hu from old time in depicting ordinary persons. Although this picture does not bear a trace of taste, and as especially excellent in Buddhist and Taoist painting, as well as good during the Yuan dynasty, enrolling his name among those who evinced superior our record, entitled Kundaikwan Satchōki, mentions him as an artist who lived The name, Chang Yuch-hu, is not found in the histories of Art in China; but



枯木群禽圖(絹本着色)

支那元朝邊武筆

(竪八寸二分、横八寸四分)

獨逸國 キュンメル君藏

元の邊武字は伯京京兆の人なり、戲墨の花鳥を善くし、殊に枯木竹石を巧にし、又行草の書に長せりと云ふ、遺作の本邦に傳存するもの稀なり、茲に掲ぐる一圖以て其の技風を觀るに足る、用筆細と雖も蒼勁の致ありて明畫の如くならず、較古雅の趣あるを賞すべし

BIRDS HOVERING ABOUT A NAKED FOREST.

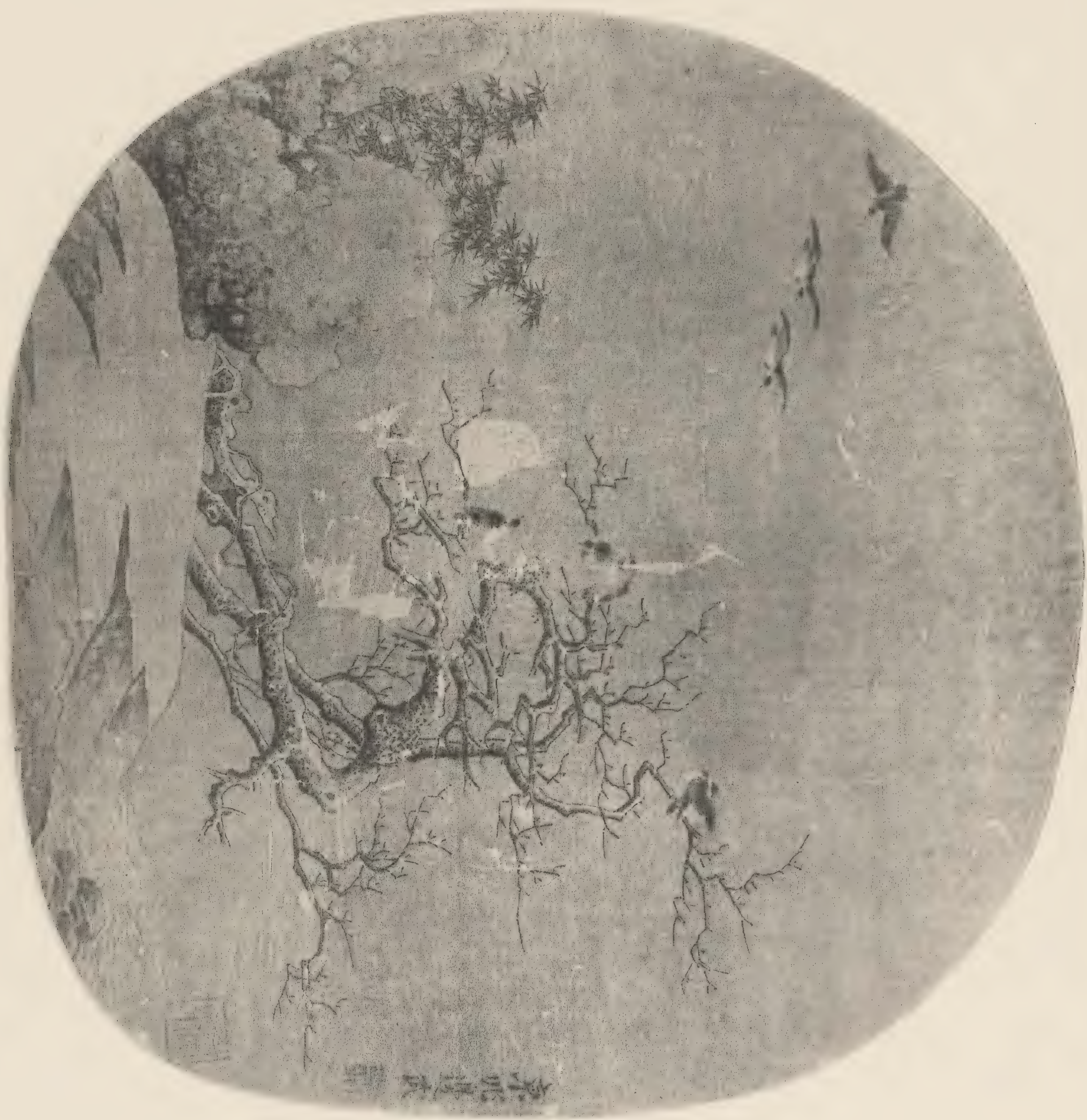
BY PIEN WU, YUAN DYNASTY, CHINA.

(*Kakemono*, colours on silk; 9 $\frac{3}{4}$ inches by 10 inches.)

OWNED BY MR. OTTO KUMMEL, GERMANY.

(COLLOTYPE.)

Pien Wu, of the Yuan dynasty, was sometimes known by the name of Pai-ching, and was a man of the capital. It is said that he was good in flower and bird painting, and especially so in drawing naked trees, bamboos, and rocks, as well as being clever in calligraphy of cursive and half-strokes. Few of his productions are now extant in our country. The picture here given shows what was the style of paintings which he affected. Though the brush-work is minute, yet it is different from Ming pictures, having the taste of moderation and vigour, sometimes mixing the antique taste.



敗荷鵲圖(絹本着色)

傳支那元朝王若水筆

(竪九寸九分、横一尺二寸一分)

侯爵黒田長成君藏

王若水の作と稱するものは既に屢紹介せるが如く、濃彩絢爛なる大幅の花鳥多くして、本圖の如きは比較的清淡瀟洒の逸品なり、眞否の明證固より存せずと雖も、本畫の如きは王若水と稱せらるゝものゝ中に於て殊に逸品なるべし

WAGTAILS AND LOTUSES.

SAID TO BE BY WAN JO-SHUI, YUAN DYNASTY, CHINA.

(*Kakemono*, coloured on silk; 11 $\frac{3}{4}$ inches by 1 foot 2 $\frac{1}{2}$ inches.)

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

In most cases the pictures which we have introduced, alleged to have been by Wan Jo-shui, are of flowers and birds done with heavy colouring on large canvas; but this subject is, by comparison, rich in simple taste. We have no positive proof which enables us to say whether or not this picture was done by Wan Jo-shui, therefore we leave it to the observer to decide this point as he sees fit.

中絶し、製品となる

同はるみそと鯉、本蕎麦の皮とを王将水と鯉

諸君の注意を引くべきは、この「新編」が、

破く幾多餘聞なる之神の芥氣をくして本圖の

王莽水の井を蘇せしものお堀に風吹かぬと云

芳賀黑田與如哲

(聖武世宗對一與二廿一食)

耕文湛元陣王莽水軍

類書彙編圖(原本舊)

WAGTAILS AND TOTUSSES.

SAID TO BE BY WAN JO-SHI, YUAN DYNASTY, CHINA.

(Kakemono, coloured on silk; 11 $\frac{3}{4}$ inches by 1 foot 2 $\frac{1}{2}$ inches.)

OWNED BY MARQUIS NAGASHIGE KURODA.

(41770-1, 000)

Wan Jo-shui, therefore we leave it to the observer to decide this point as he positive proof which enables us to say whether or not this picture was done by canvas; but this subject is, by comparison, rich in simple taste. We have no by Wan Jo-shui, are of flowers and birds done with heavy coloring on large In most cases the pictures which we have introduced, alleged to have been



丹羽都比女神及狩場明神畫像(絹本着色)

筆者不詳

(各竪二尺六寸三分、横一尺三寸一分)

紀伊國高野山眞言宗大本山金剛峯寺藏

丹羽都比女神は伊弉諾伊弉冊二尊の女、天照大神の妹なりと傳ふ、其の鎮靈の社は今天野宮と云ひ、高野山にては之を丹生と呼ぶ、高野四所明神の一にして、本地は胎藏界大日如來(圖上の梵字は其の種子)なり、弘法大師行狀繪傳(畫者不詳、詞書近衛道嗣筆)の丹羽詫宣事の條に曰く、大師彼山に通ひ給間、山路のほとりに、十町許の澤有、山王丹羽の大明神の社也、今のあまのと云是也、大師此所に一宿給に、大明神詫宣しての給く、妾神道の威福を望事久し、今の此所に至給妾が幸也、弟子昔人たりし時、食國皇命家地万許町を給へり、是即ち高野山の地主鎮守の神として勸請せらるゝ所以なり、狩場明神は天野明神とも呼び、或は丹羽都比女神と夫婦なりと云ひ、又母子とも云へど、元是化現の神に過ぎず、本地は金剛界大日如來(圖上の梵字は其の種子)なりと云ふ、亦四所明神の一なり、弘法大師行狀繪傳高野尋入事の條に曰く、弘仁七年孟夏の比、(中略)大和國宇智郡にして、一人の獵者に值給へり、其色ふかくあかくして、たけ八丈許也、袖ちゐさき青き衣をきたりけり、骨たかくすぢふとくして、勇壯の形也、弓箭を身に帶して、大小二の黒き犬をしたがへたり、(中略)獵者申様、我是南山の犬飼也、領する所の山地万許町也、(中略)是紀伊國伊都の郡也、和尙來住し給は、助成したてまつらん、(中略)犬をはなちてさりぬ、茲に掲ぐる所の二圖は、即ち此二神の像なり、其畫風に依りて考ふるに、蓋し鎌倉時代末乃至南北朝頃の製作ならむ、狩場明神像の適勁なる筆法、女神像の巧麗なる設色、共に頗る寶重すべき一名品なり

NIWATSU-HIMÉ AND KARIBA-MYÔJIN (JAPANESE DEITIES).

ARTIST UNKNOWN.

(A pair of *kakemono*, in colours on silk; each 2 feet 7 inches by 1 foot 3 $\frac{3}{4}$ inches.)

OWNED BY THE TEMPLE, KONGÔBUJI, MOUNT KÔYA, KI-I PROVINCE.

(COLLOTYPES.)

The goddess, Niwatsu-himé, is said to be one among the daughters of Izanagi and Izanami, and a younger sister of Amatersau Ô Mikami; and a shrine, dedicated to this female deity, now called Ama-no-miya and which stands on Mount Kôya, is called by the people Nibu. Niwatsu-himé is one of the four deities protecting the temples there and she is supposed to be an incarnation of Vairocana Buddha, in the Garbha division (the Sanskrit character on the image denotes the symbol of the deity). In the panoramic history of Priest Kôbô Daishi (by an unknown artist, but accompanied by a descriptive text from the hand of Michitsugu Konoyé), in the chapter entitled "Divine Prophecy of Goddess Nibu," it is stated as follows: "Upon the Daishi making his periodical visit to this mountain, he noticed a marshy lake covering ten *cho*, by the side of the mountain road: on the marsh had been erected a shrine in honour of the goddess Nibu, guarding the mountain." The place occupied by the shrine corresponds to that now called Ama-no. The master lodged here one night and the goddess, in a vision, pronounced this prophesy, saying: "You were wishing for the prosperity of the religion of the gods, and I thought it would be a happy event to make you lodge here this night, and," she continued, "you were to get ten thousand *cho* of ground from a god when you were born a human being in ancient time." Thus the goddess was worshipped on Mount Kôya as a guardian of the ground.

The deity, Kariba-myôjin, otherwise called Ama-no-myôjin, is sometimes said to be the husband of the goddess Niwatsu-himé, sometimes they are said to be father and daughter; but it is not clear, for this deity is a god of eccentric appearance. He is said to be an incarnation of Vairocana Buddha, in the Vajra division (the Sanskrit character on the upper part of the image denotes the symbol of this deity), and he is one of the four divinities of guardianship. In the same panoramic history, in the chapter, "The Master Enters Mount Kôya," it is stated: "About the 4th month, 7th year of Kônin the Master met a hunter, in Uchi county, Yamato province, who was about eight feet tall and of a deep red colour; he was clothed in blue garments having narrow sleeves. His bones were remarkable and he had big muscles. His appearance indicated great bravery and he bore a bow and arrows. He was accompanied by two black dogs, one large and one small. This hunter said: 'I am the keeper of dogs on the Southern Mountain and I occupy ten thousand *cho* of ground in a mountainous district. This, my estate, is in the county of Itsu, Ki-i province. If you wish to take up your residence there, I will help and guard you, and drove away his dogs.'"

The two pictures here reproduced are the representations of these deities. Upon a careful inspection of the style of painting, we are led to suppose that they were produced towards the end of the Kamakura era or during the time of the rival dynasties. We must admire the forcible brushwork displayed in representing Kariba-myôjin, and the delicate colouring in portraying the goddess.



此は... 御之...
...
...
...
...
...



閻魔大王及侍鬼木像

作者不詳

(身長臺座共三尺四寸六分、侍鬼二尺三寸五分)

横濱 原富太郎君藏

閻魔大王は地獄十王(其の中の宋帝王、都市王は第十冊に出でたり)の首長にして即ち閻魔天なり、本書先に既に之を説明せり、眷屬には地獄治罪の鬼衆あり、茲に掲ぐるものは即ち其の一とす、此の二像彫刻の作風、設色の手法等を觀るに、運慶、定慶等より少しく降りて同時代末葉乃至南北朝頃の物なるが如し、其彫技の巧麗にして秀拔なる、頗る賛稱すべきものといふべし

YAMARÂJA AND A ATTENDING DEMON.

ARTIST UNKNOWN.

(Wood carvings: Yama Râja, height, 3 feet 5 $\frac{1}{2}$ inches, including pedestal;

Attending demon, height, 2 feet 4 inches.)

OWNED BY MR. TOMITARÔ HARA, YOKOHAMA.

(COLLOTYPES.)

Yama Râja is the chief of the Ten Kings of Naraka (Hell): we have already mentioned two of them, in Volume Ten, and have explained these deities, all of whom are attended by demons who inflict the tortures of hell. The figures here represented are one of the kings and his attendant. Upon inspecting the two statues, we find the style of carving and the colouring make us feel that they were prepared a little later than the time of Unkei and Jôkei; namely, towards the close of the Kamakura era or in the early of the rival dynasties. Their excellence in beauty and in technique well merit our high appreciation.





山水橫披圖(紙本墨畫)

支那明朝戴文進筆

(竪八寸五分、横三尺二寸五分)

京都 桑名鐵城君藏

明代浙派の鼻祖戴文進の蹟我が國に傳存するもの少からず、本書亦既に之を掲げたりと雖も、落款の分明にして信據すべきものは本圖殆ど其の最たり、之を前出の諸圖に較ぶるも、畫風筆法互に全く其の勁健なる特徴を同うせるを觀るべし、明の英宗正統十一年の作とす

LANDSCAPE.

BY TAI WEN-CHIN, CHINESE.

(Broad picture, monochrome on paper; 3 feet 4 inches by 9 inches.)

OWNED BY MR. TETSUJÔ KUWANA, KYÔTO.

(COLLOTYPE.)

The productions of Tai Wen-chin, the founder of the Che school during the Ming dynasty, are preserved in our country in no small number, and we have already reproduced several of them. This one will be most praised of those now to be seen, because of its trustworthiness and its precise signature; and when we compare it with all the others that have been given by us, we find the artist's familiar, forcible wielding of his brush and general type of his pictures. The canvas now reproduced was executed in the 11th year of Cheng-t'ung (1446), in the reign of Emperor Ying-tsung of the Ming dynasty.

英宗五繇十一争の争を

う其の腰對する替辭を同くするを躡るべし。則の
 べし。之を前出の舊圖に對するを舊風筆畫に全
 のを則にし。言辭をへきもの。日本國故に其の最
 の少くす。本書亦則に之を附し。之を釋も。落煉
 則に舊風の鼻脈。幾文並の題辭は。國に對する。と

京將桑各蠟蚩作蠟

婦人廿正食，謝三只二十正食。

支泚毌陣孺文並筆

山水遊歷圖（豫本墨畫）

LANDSCAPE

BY THE ATTORNEY GENERAL, CHIEF JUSTICE, AND JUSTICES OF THE SUPREME COURT OF THE UNITED STATES.

(Broad picture, monochrome on paper; 3 feet 4 inches by 9 inches.)

OTÔYK ANAWUX ÔÏUSTET ЯМ YЯ ICHNVO

(COLTYPE)

Cheng-t'ung (1440), in the reign of Emperor Ying-tsung of the Ming dynasty. The canvas now reproduced was executed in the 17th year of his (the artist's familiar, forcible wielding of his brush and general type of his when we compare it with all the others that have been given by us, and now to be seen, because of its firstworthiness and its precise signature; and already reproduced several of them. This one will be most praised of those Ming dynasty, are preserved in our country in no small number, and we have the productions of Tai Wen-chin, the founder of the Ch'ao school during the



竹齋讀書圖(紙本墨畫)

僧周文筆

(竪四尺四寸五分、横一尺一寸)

京都帝室博物館藏

此の圖周文の筆なることは、雷に越溪周文の印あるのみならずして、筆墨の妙致眞に周文の特色あるによりて明かなり、當時の名流龍派、清播、周巖、龍埕、靈彦、各詩を題し、南禪の等蓮圖名を命じ、序を作りて之を記せり、文安四年の製作なるべきことは序末の題記に依りて知らる、如拙の瓢鯰圖と同じく、周文遺品の試金石と爲すべき明徴ある實蹟なり

A SYLVAN SCENE.

BY SHÛBUN.

(*Kakemono*, monochrome on paper; 4 feet 5 inches by 13 $\frac{1}{8}$ inches.)

OWNED BY THE KYÔTO IMPERIAL MUSEUM.

(COLLOTYPE.)

Not only is this picture, "Reading a Book in a Cottage in a Bamboo Grove," by Shûbun, authenticated by his seal, "Yekkei Shûbun," but the style of the brushwork corresponds exactly with the special mode of this master; and, besides, there are added many Chinese poems by eminent priests who were Shûbun's contemporaries: Ryûha, Seihan, Shûgan, Ryûsei, Ryôgen, while the title of the picture and a description are given by Tôren, a priest of Nanzenji, a temple in Kyôto, and we are informed that this picture was produced in the 4th year of Bun-an (1447) by the date added at the end of the descriptive account. For these reasons, this picture is to be taken as a standard of Shûbun's productions in determining the authenticity of other pictures attributed to him: just as the picture of "Saké-gourd and Cat-fish," by Josetsu, is the touchstone for that master's compositions.

金石と紙すゝを調へたる寶器なり

餘さる蔵書の應録圖と同じく周文墨品の請

の變ずるべきことを未の題請に依りて

圖を命じし事を附りて之を記す、文安四年

無期、周文、應録圖を附し、周文の著書

の特色あるに依りて明かなる、當時の著書

印あるのみならずして、筆墨の特色、周文

此の周文の筆であること、周文の應録圖文の

京都帝室博物館藏

(應録圖、周文、筆、文、一、一、一)

周文筆

竹齋書圖(紙本墨畫)

A SYLVAN SCENE.

BY SHŪBUN.

(Landscape, monochrome on paper; 4 feet 2 inches by 12 1/2 inches.)

OWNED BY THE KYŌTO IMPERIAL MUSEUM.

(COLLOTYPE.)

Not only is this picture, "Reading a Book in a Cottage in a Bamboo Grove," by Shūbun, authenticated by his seal, "Yokkei Shūbun," but the style of the brushwork corresponds exactly with the special mode of this master; and, besides, there are added many Chinese poems by eminent priests who were Shūbun's contemporaries: Ryūha, Seihan, Shūgan, Ryūsei, Ryōgen, while the title of the picture and a description are given by Tōren, a priest of Nanzenji, a temple in Kyōto, and we are informed that this picture was produced in the 4th year of Bun-an (1447) by the date added at the end of the descriptive account. For these reasons, this picture is to be taken as a standard of Shūbun's productions in determining the authenticity of other pictures attributed to him: just as the picture of "Saké-gourd and Cat-fish," by Josetsu, is the touchstone for that master's compositions.

竹齋讀書圖詩軸序

世以隱君子居治澹無爲樂並手之釋藝胡爲乎哉數之厯落者猶棄之
況古人之體物乎一世之是非猶不顧問之況千古之得喪乎且不欲微
華藻於外養貪時蘇間於腹非不知手拋耒而高卧清風嚙聖竟日濯乎
碧流風乎綠樹岸中於俯仰之下箕踞乎長松之陰指第瞻白雲之飛披
衣待素月之上是皆閨中自適之趣也傳曰隱居以求其志行義以達其
道志者以聖賢之志爲者也道者以聖賢之道爲道也此則黃卷赤軸前
言這行者求志達道之徑路也堯讓天下於子州父又不受稱幽憂之病
未治幽憂未去志也凡隱有二篇曰真曰偽志慕伊呂者偽也志慕夷齊
者真也又有隱龍而隱者有元龍而退者有急流而勇退者且古之爲聖
者有格物致知誠意心以修身齊家治國平天下之次序前五者雖爲隱
者不可闕焉若夫戰羽執戟書某馳心志於雲路則仕途之捷徑也干祿
之學有識之菊鑑才智技而則馳聲譽於外及其繼書赴龍騎騎賊門
而竹生於雨之殘燼其不幾乎照畫帳之猿鶴哉 瑞龍記室 吳公
廼東隱之高第也介乎人新斯詩軸未索名之且序之及其辰之老眼昏
花不能數點毫末有小童指點之四竹裏有屋中者讀焉人俾讀其上數
詩真賺師曰子集讀書讀欲終松花老曰堂上何書讀乎蟬閣窗曰惟
昔年竹窗讀詩題曰竹窗讀書圖書斯語于其上且爲詩軸序
若文安肆張戲次了卯仲夏吉辰 新寺禪堂雲寺連頓首拜

置屋亂山荒竹中。論心此境與
誰同。期人不至。新橋遠。手裡殘書。
讀欲終。

其孫愛龍

玉堂學士晚休官掌上何書讀
殘吟言仙方除白髮欲傳陽室事

松蘿老叟清稿

眼對國恒人白頭海山流景悲
悲此身何日挂琴侶香宿
此蒼秋竹樓

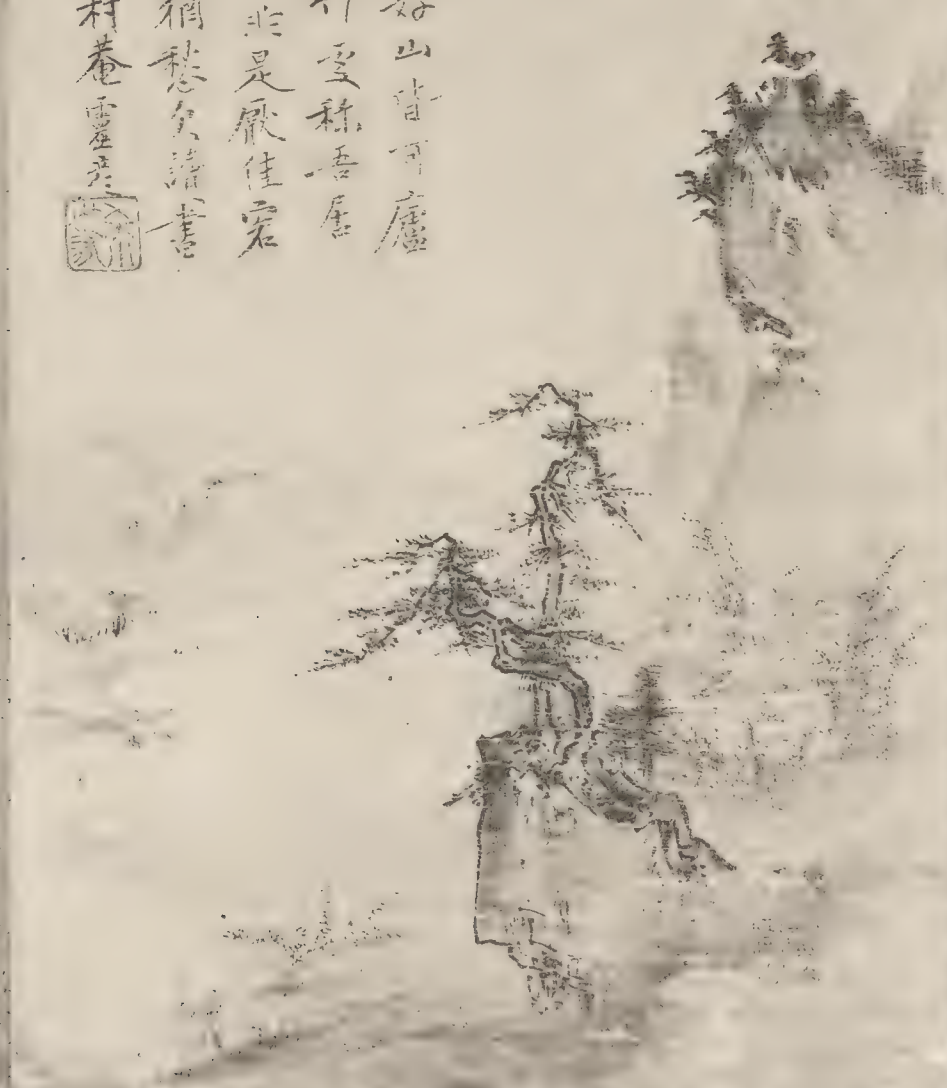
品字雙圓殿

竹書第齋題詞
披讀賢才皆為華業起之有青
石經濟心

蟬
閣
龍
惺

面水好山皆可廬
唯多竹更稱吾廬
應門非是厭佳客
日課猶愁欠讀書

村菴
靈苑



山水圖(絹本墨畫)

支那明朝周文靖筆

(竪二尺九寸三分、横一尺三寸七分)

加賀國金澤 横山隆興君藏

明の周文靖は莆田の人、宣宗宣徳の間陰陽訓術を以て、徴されて仁智殿に直し、御試の枯木寒鴉に第一位を占め、大庾縣典史を授けられ、又鴻廬序班に歴せり。書を善くし、山水は夏珪、吳鎮を學び、人物花卉、翎毛、樓閣、牛馬俱に高致ありと稱せらる。遺品我が國に傳存するもの多からず、本圖の如きは最も珍賞すべし。畫上の款識に依りて仁智殿に直せし宣徳頃の作なることを知るべし。三山は其の號ならむ。老蒼の筆墨能く南宋院體の正風を傳へて、毫も浙派等の影響を受けざるは、孫君澤、李在等と共に亦明代の一異彩とするに足れり。

LANDSCAPE.

BY CHOU WEN-CHING, CHINESE.

(*Kakemono*, monochrome on silk; 2 feet 11 inches by 1 foot 4 $\frac{1}{2}$ inches.)

OWNED BY MR. TAKAOKI YOKOYAMA, KANAZAWA, KAGA PROVINCE.

(COLLOTYPE.)

Chou Wen-ching, who lived in the time of the Ming dynasty, China, was a man from pu-tien. He became an officer in the Jen-chih-tien palace during the Hsuan-te period of the reign of Emperor Hsuan-tsung, and after passing the Imperial examination, he attained the first rank of honour by his picture of "Crows in a Lonely, Naked Forest." It is said that he was clever in painting human figures, flowers, birds pavilions, cows, and horses; and especially excelled in landscapes after the manner of Hsiah Kuei and Wu Chen. His works are rarely seen in our country; hence a picture like the one here reproduced is much esteemed. From his own comments, written on the upper part of the canvas, we learn that this picture was done about the Hsuan-te period, when he was in attendance at the Jen-chih-tien palace. It must be said that his not being influenced by the Che school in any way, was a praiseworthy fact, for he adhered to the style of the Imperial Academy of the Southern School, which was especially good in its conservative and moderate brushwork, as we see by the works of Sun Chun-tse and Li Tsai, both artists of the Ming dynasty.

この本冊の一異線とするに足る

も漢派の遺響を受けたるが、然るに吾輩李注等と其
とひて其の筆墨能く南宋詞體の正風を傳へて意
宣撫更の作はることを映るへし三山は其の體は
逸賞をへし書上の殊端にありて二書風に直せし
が體に射するもの多かるる本圖の如きは最も
其體手書開半紙具に高麗のものと辨せざる遺品
還せし書と善くし山水は夏珪吳鉞を學び人傳
一位を占め大重經典史を授けられ又繪畫に
以下幾多ありて二書風に直し繪端の林木家
明の周文靜が莆田の人宣宗宣徽の間諍閣卿を

加賀國金澤 嶺山齋興書藏

(竪二尺六寸三分、横一尺三寸五分)

支那明神宗文靜筆

山水圖(絹本墨畫)

LANDSCAPE.

BY CHOU WEN-CHING, CHINESE.

(Yakamono, monochrome on silk; 2 feet 11 inches by 1 foot 4 3/4 inches.)

OWNED BY MR. TAKAOKI YOKOYAMA, KANAZAWA, KAGA PROVINCE.

(COLLOTYPE.)

Chou Wen-ching, who lived in the time of the Ming dynasty, China, was a man from pu-tien. He became an officer in the Jen-chih-tien palace during the Hsuan-te period of the reign of Emperor Hsuan-tsung, and after passing the Imperial examination, he attained the first rank of honour by his picture of "Crows in a Lonely, Naked Forest." It is said that he was clever in painting human figures, flowers, pavilions, birds, cows, and horses; and especially excelled in landscapes after the manner of Hsiah Kuei and Wu Chen. His works are rarely seen in our country; hence a picture like the one here reproduced is much esteemed. From his own comments, written on the upper part of the canvas, we learn that this picture was done about the Hsuan-te period, when he was in attendance at the Jen-chih-tien palace. It must be said that his not being influenced by the Chou school in any way, was a praiseworthy fact, for he adhered to the style of the Imperial Academy of the Southern School, which was especially good in its conservative and moderate brushwork, as we see by the works of Sun Chun-tse and Li Tsai, both artists of the Ming dynasty.

仁智殿三河圖文殊寫景



寒山拾得圖雙幅(紙本墨畫)

僧一之筆

(各 竪三尺四寸、横一尺三寸五分)

安藝國廣島 佐々木治兵衛君藏

一之も既に之を紹介せり、本圖款識の微すべきものなしと雖も、其筆致墨情之を前出の畫に較べて、決して一之以外の筆に非ざること、一隻眼あるものゝ共に默會する所なるべし、而も本品の如きは殊に勝れたる有數の佳作とす

HAN-SHAN AND SHIH-TE.

BY ISSHI.

A pair of *kakemono*, monochrome on paper; each 3 feet 6 $\frac{3}{8}$ inches by 1 foot 4 $\frac{1}{8}$ inches.)

OWNED BY MR. JIHEI SASAKI, HIROSHIMA, AKI PROVINCE.

(COLLOTYPES.)

Isshi has been mentioned once before. Although this canvas bears no trace of a signature and no seal print, yet everyone who has the least experience in Art matters will concur in the opinion that the picture could not have been conceived by any other artist than the priest Isshi. Upon examining the brushwork of this composition and comparing it with other, authentic production by this same artist which have been already reproduced, there can be no hesitation in identifying it: moreover, this work must be classed among Isshi's famous masterpieces.

は墨の細い或る筆の掛合をす

ものと共に鑑會する所なるべし而も本品の値を

先して一丈以上の筆に非ざることを一重にあら

のせしと雖も其筆墨の清々たる前出の筆に較べて

一二の趣に乏しき所あり本圖鑑の筆をへる

安藤國典 山本治良 書

(各 三 尺 四 寸 一 尺 三 寸 五 分)

曾 一 之 筆

寒山拾得圖雙面(線本墨畫)

HAN-SHAN AND SHIH-TE.

BY ISSHI.

OWNED BY MR. JIHEI SASAKI, HIROSHIMA, AKI PROVINCE.

(COLLOTYPE.)

Ishhi has been mentioned once before. Although this canvas bears no trace of a signature and no seal print, yet everyone who has the experience in Art matters will concur in the opinion that the picture could not have been conceived by any other artist than the priest Ishhi. Upon examining the brushwork of this composition and comparing it with other authentic production by this same artist which have been already reproduced, there can be no hesitation in identifying it: moreover, this work must be classed among Ishhi's famous masterpieces.





樹下鬪拳圖(絹本着色)

支那明朝趙芝筆

(竪五尺一寸一分、横二尺八寸一分)

讃岐國 琴陵光熙君藏

趙芝は支那畫傳の諸畫に逸して其の傳歷を知らずと雖も、此の畫に由りて推考するに蓋し明朝人物畫の一能手なり、用筆纖細にして而も勁銳、描寫巧密にして而も布置雄大なる明畫の特色、おのづから畫面に溢れたり、逸傳の名匠蹟を異邦に存する、獨り斯の人のみに非ざるなり

BOXING UNDER THE TREES.

BY CHAO CHIH, MING DYNASTY, CHINA.

(*Kakemono*, colours on silk; 5 feet 1 $\frac{1}{8}$ inches by 2 feet 9 inches.)

OWNED BY MR. MITSUHIRO KOTOOKA,

SANUKI PROVINCE.

(COLLOTYPE.)

Chao Chih is not known to the biographers of Chinese artists. On investigating this picture, we conclude that this artist must have been one of the experts in painting human figures, during the Ming dynasty. The special style of Ming pictures is well expressed on the canvas, in minute and forcible brushwork and grand composition of the subject; but it is not alone this artist whose pictures are extant in our country, while his biography has been lost in his native land.

此の人の名に非ざるなり

此の人物の容姿を異様に存する。顔は
大きくて、眼の特色は、その書面に
示して、而も、顔の輪郭を密にして、而も、亦、
其の、眼の、人、の、一、手、を、用、筆、
で、映、さ、す、と、雖、も、此、の、書、に、由、り、て、推、察、さ、る、
則、ち、此、の、支、那、書、の、精、神、に、近、し、て、其、の、特、

畫妙圖 李安永書

(通正只一、一、食、對、二、只、八、七、一、食)

支那明神道芝筆

樹下閑拳圖(絹本着色)

BOXING UNDER THE TREES.

BY CHAO CHIH, MING DYNASTY, CHINA.

(Kakemono, colours on silk; 2 feet 1 1/2 inches by 2 feet 9 inches.)

OWNED BY MR. MITSUHIRO KOTOOKA,

SAVUKI PROVINCE.

(COLLOTYPE.)

Chao Chih is not known to the biographers of Chinese artists. On investigating this picture, we conclude that this artist must have been one of the experts in painting human figures, during the Ming dynasty. The special style of Ming pictures is well expressed on the canvas, in minute and forcible brushwork and grand composition of the subject; but it is not alone this artist whose pictures are extant in our country, while his biography has been lost in his native land.



山水圖(絹本青緑)

筆者不詳

(竪三尺五寸五分、横二尺六分)

讃岐國高松 十河三郎君藏

本圖は書隅に藏印あるのみにて、何人の作
なるかを知ること能はずと雖も、想ふに明
書か或は清初の書なるべし、其の書法布局
と共に巧密を極めたる佳作にして、尋常凡
手の企及する所に非ざるなり

LANDSCAPE.

ARTIST UNKNOWN.

(*Kakamono*, coloured on silk: 3 feet 6 inches by 2 feet $\frac{5}{8}$ inches.)

OWNED BY MR. GONZABURÔ SOGAWA, TAKAMATSU,
SANUKI PROVINCE.

(COLLOTYPE.)

We cannot determine who the artist of this picture was, as it bears only a certain owner's seal, but, by supposition, we fix the date of its production as being during the Ming dynasty, or beginning of the present dynasty. It is excellent in minute brushwork and in the composition of the picture, which show that the artist was not inferior.

手の企及する所に非ざるなり

を其の正當を辯めざる封拜の「」を尋常凡
舊の通の帝位の舊なるへ「其の舊制亦風
なるを承映ること猶ほ未だ鑑と助に即
本圖の舊圖の鑑明あるのふり「國人の爭

蕭子顯高僧十師三祖并靈

三、只道正食，謝二只六食。

筆
香
不
斷

山水圖(餘本青絲)

LANDROUSE

MWOKIZIMU TETINA

(Akkamono, coloured on silk: 3 feet 6 inches by 2 feet $\frac{3}{8}$ inches.)

OWNED BY MR. GONZALEZ SOCARRA, TARMATSE

CONVICT THUGS

(COLLOTYPE.)

We cannot determine who the artist of this picture was, as it bears only a certain owner's seal, but by supposition, we fix the date of its production as being during the Ming dynasty, or beginning of the present dynasty. It is excellent in minute brushwork and in the composition of the picture, which show that the artist was not inferior.



朝陽圖(紙本墨畫) 僧眞康筆

(竪二尺七寸六分、横一尺一寸)

子爵 福岡孝弟君藏

仲安眞康は康西堂(或は江西堂に作る)九華山人、意足道人等の號あり、又東光眞康と署す、鎌倉西來庵に住せり、啓書記曾て此の人に就いて書を學べりと云ふ、其の書に寶徳四年等の款識あり、以て其の啓書記よりも先輩たる年代を知るに足れり、啓書記の書風頗る之に近く、而も名聲較、高きを以て、眞康の遺作往々啓書記と誤らる、本圖の如きも亦其の一たりき、畫系の由りて來る所を詳にせず、蓋し禪流墨戲の傑出せるものにして、足利時代鎌倉畫苑の一卒先者なり、混描に近き破墨の草筆啓書記と雖も及び易からず

PRIEST CHAO-YANG.

BY PRIEST SHINKÔ.

(*Kakemono*, monochrome on paper; 2 feet 9 inches by 1 foot 1⅓ inches.)

OWNED BY VISCOUNT TAKACHIKA FUKUOKA.

(COLLOTYPE.)

Chyûan Shinkô is known by the names, Kôseidô, or Kyûkwa Sanjin, or Isokudôjin, and sometimes he signed himself Tôkô Shinkô. He lived at Sairai-an (the dwelling of arecluse) at Kamakura. It is said that Keishoki once studied painting under this artist. In some of his pictures the date, 4th year of Hôtoku (1452) is given; by this fact it is known that the artist was prior to Keishôki. The style of Keishoki very much resembles that of Shinkô, and as he was very famous, Shinkô's works are sometimes mistaken for those of Keishoki. This picture is one of that kind. It is difficult to differentiate the peculiar style of Shinkô's school. The picture here reproduced is an excellent example of the painting prevailing among the priests of the Zen sect, and Shinkô was the pioneer of the Kamakura school in the time of the Ashikaga dynasty of Shôguns. The cursive wielding of the half-dry brush in his style, has the appearance of being a composite which could not have been undertaken by Keishoki.



鷹鷺圖(紙本墨畫) 俵屋宗達筆

(竪二尺五寸二分、横一尺三寸三分)

讃岐國高松 細溪宗次郎君藏

豐潤輭雅の筆墨、夙に光琳の前型を開きたる宗達の技風は、作として観るべからざるなし。と雖も、書題に依り圖様に依り、種々の變化は、廣く遺品を見ざれば以て全豹を識り難し、本圖は實に宗達の禽鳥に於ける技風を觀るに宜しき一佳作とす。圖上の賛は大徳寺第七十代の宗渭にして、宗渭は寛文元年十一月二十一日七十四歳にて寂せし人なり、亦以て生歿の不明なる宗達の年暦を旁證する一資料に供するに足れり。

HAWK AND HERON.

BY SÔTATSU TAWARAYA.

(*Kakemono*, monochrome on paper; 2 feet 6 inches by 1 foot 3 $\frac{7}{8}$ inches.)

OWNED BY MR. SÔJIRÔ HOSOTANI,
TAKAMATSU, SANUKI PROVINCE.

(COLLOTYPE.)

The rich colouring and the moderate tone of the brushwork which were created by Sôtatsu, and passed on to Kôrin, the greatest master of this style, were faithfully wrought out in each production of Sôtatsu. But to gather a correct knowledge of his catholic style, we must study almost all of the productions that are now extant, for the traits displayed and the style of each of his composition are always a little different, depending upon the character of the subject and the artist's conception of his composition. The picture which is here reproduced will stand as a good example of Sôtatsu's bird pictures. The panegyric verse added to the upper part of the canvas was written by Shûyi, the 170th patriarch of Daitokuji, Kyôto, who died on the 21st day, 11th month, 1st year of Kwambun (1661), at the age of seventy-four.

二冊するに足る

意の不則なる宗鑑の筆習を要請する一書林
十一日、十四歳にて寂せし人なり、亦以て生
十外の宗譜にして、宗譜は寛文元年十一月二
宣し、一冊作らず、圖上の費は、大徳寺藏、百
圖は實に宗鑑の禽鳥に於ける技藝を顯るに
風、畫品を見ても、以て全書を鑑み、本
と雖も、畫題に於て、圖譜に於て、同様の變化は
宗鑑の技風は、作として、勝るへやとあるは、
豐阿、豐雅の筆、風には、林の前景を關する

舊刻圖高外、編纂宗家、御目録

第二八五廿二、卷第一、頁三十三、五

源藏圖(紙本墨畫) 繪 宗鑑筆

HAWK AND HERON.

BY SÔTATSU TAWARAYAI.

(Yakusawa, monochrome on paper; 2 feet 6 inches by 1 foot 3 3/4 inches.)

OWNED BY MR. SÔJIRÔ HOSOTANI,

TAKAMATSU, SANUKI PROVINCE.

(COLLOTYPE.)

The rich colouring and the moderate tone of the brushwork which were created by Sôtatsu, and passed on to Kôrin, the greatest master of this style, were faithfully wrought out in each production of Sôtatsu. But to gather a correct knowledge of his catholic style, we must study almost all of the productions that are now extant, for the traits displayed and the style of each of his composition are always a little different, depending upon the character of the subject and the artist's conception of his composition. The picture which is here reproduced will stand as a good example of Sôtatsu's bird pictures. The panegyric verse added to the upper part of the canvas was written by Shûji, the 170th patriarch of Daitokuji, Kyôto, who died on the 21st day, 11th month, 1st year of Kwampû (1661), at the age of seventy-four.

法範宗室

清宗室

雲間一掃萬人號

玉凡筆氣豪



獼猴捉月圖(紙本墨畫)

久隅守景筆

(竪三尺九寸三分、横一尺七寸九分)

加賀國金澤 男爵横山隆俊君藏

守景の畫は先に人物、山水等を掲げたりと雖も、未だ本圖の如き草雅の筆墨面白きもの出でず、探幽門下の白眉と稱せらるゝ守景の長技は、既に師風の徑畦を逸して、別に一種老健の力量あるもの、真に此の畫の趣致に觀るべし

THE MONKEYS.

BY MORIKAGÉ KUZUMI.

(*Kakemono*, monochrome on paper; 3 feet 10 $\frac{7}{8}$ inches by 1 foot 19 $\frac{7}{8}$ inches.)

OWNED BY BARON TAKATOSHI YOKOYAMA, KANAZAWA,

KAGA PROVINCE.

(COLLOTYPE.)

We have previously reproduced landscapes and figures by Morikagé, and now, for the first time, we have the opportunity to show some plain, yet attractive brushwork pleasantly wrought out. The matchless ability of Morikagé, as one of the most eminent among Tannyû's disciples, was due to the force he imparted to his brush, to which he have a style modified from that of his eminent teacher. This trait, carried out to the fullest measure, may be observed in this picture.

此の書の趣意を略す

の筆跡も趣し、則ち一種流麗の才量あるもの、眞
門下の白眉を稱せらるゝ守景の長技は、既に神風
が本圖の成る草紙の筆墨面白きものに出ず、寧ろ
守景の描いた人、柳、山水等、描びたものと雖も未

贈 貴國金澤 民富嶺山園翁君藏

(竪三尺六寸三分、横一尺六寸五分)

大關守景筆

關氏日圖(原本墨畫)

THE MONKEYS.

BY MORIKAGE KUZUMI.

(Yakumaw, monochrome on paper; 3 feet 10 3/4 inches by 1 foot 10 3/4 inches.)

OWNED BY BARON TAKATOSHI YOKOYAMA, KANAZAWA.

KAGA PROVINCE.

(COLLOTYPE.)

We have previously reproduced landscapes and figures by Morikage, and now, for the first time, we have the opportunity to show some plain, yet attractive brushwork pleasantly wrought out. The matchless ability of Morikage, as one of the most eminent among Tannyu's disciples, was due to the force he imparted to his brush, to which he gave a style modified from that of his eminent teacher. This trait, carried out to the fullest measure, may be observed in this picture.



伊勢物語圖(絹本着色)

清原雪信筆

(竪一尺四寸、横二尺六寸三分)

讃岐國徳田泰造君藏

雪信は先に第十七冊に一たび之を紹介せり、本圖は前出のものよりも、人物の描法土佐風に倣へる所一層著く、樹木、土坡等探幽風の筆墨頗る佳なり、書題は伊勢物語の昔男の女をゐてゆきける芥川
の故事とす

ILLUSTRATION FOR ISEMONOGATARI.

BY YUKINOBU KIYOHARA.

(*Kakemono*, colours on silk; 1 foot 4 $\frac{2}{3}$ inches by 2 feet 7 $\frac{1}{2}$ inches.)

OWNED BY MR. TAIZÔ TOKUDA, TAKAMATSU, SANUKI PROVINCE.

(COLLOTYPE.)

In the 17th volume of our series, we reproduced one of Sesshû's productions. This one approaches more to the style of the Tosa school in depicting figures than the previously given the brushwork; on the trees and banks is very excellent, somewhat resembling the style of Tannyû. The subject of this picture is taken from a paragraph in the famous romance, *Isemonogatari*, which tells of a youth starting to accompany a young girl in Akutagawa.

物語事

書版の母體神話の昔の文をさるるにむかひる花川

南一層著く樹木土遊等類圖の繪圖を佳む

神庫田のものゝも人神の諸法土遊圖に載へる

書版の式に葉十小冊に一はむ之を附介せり本圖

書版圖 繪田 葉遊等類

葉一尺四寸、葉二尺六寸五分

青原書信章

母體神話圖(繪本青原)

ILLUSTRATION FOR ISEMONOGATARI

BY YUKINORU KIYOHARA

(Yakemono, colours on silk; 1 foot 4 3/4 inches by 2 feet 7 3/4 inches)

OWNED BY MR. TAINO TOKUDA, TAKAMATSU, SANUKI PROVINCE

(COLLOTYPE)

In the 17th volume of our series, we reproduced one of Sesshū's productions. This one approaches more to the style of the Tosa school in depicting figures than the previously given the brushwork; on the trees and banks is very excellent, somewhat resembling the style of Tanyū. The subject of this picture is taken from a paragraph in the famous romance, *Isemonogatari*, which tells of a youth starting to accompany a

Young Girl in a Boat



西王母圖屏風(紙本着色)

狩野常信筆

(竪五尺二寸九分、横一丈一尺八寸二分)

越中國内山松世君藏

西王母の事は第三冊探信の書の説明に述べたり、而して常信の作は屢之を掲載せりと雖も、眞面目なる大作本圖の如きものあらず、其の寧ろ輕淡を以て勝れたる常信の特色は却りて之を認めずと雖も、中興狩野家の正宗とも認むべき勁健摯實の技風に至りては、遺憾なく發揮せられ、探幽の尙老境に入らざる頃の金殿壁障の諸作と其の趣を同うし、而も相競ひて遜色なき力量を觀るに足れり

HSI-WANG-MU.

BY TSUNENOBU KANÔ.

(Pictures on a screen, in colours on paper; 5 feet 3 inches by 11 feet 9 inches.)

OWNED BY MR. MATSUYO UCHIYAMA, YETCHÛ PROVINCE.

(COLLOTYPE.)

Concerning Hsi-wang-mu, we have given an explanation in the third volume, in connection with the picture by Tanshin Kanô; and we have frequently reproduced the works of Tsunenobu, but this one will be the most excellent among his productions, in its magnitude. Although we may not observe the light colouring specially characteristic of Tsunenobu, yet the forceful and sincere style, which was brought out by the reformer of the Kanô school of artists, is represented in the fullest way, the picture approaching, in its success, the paintings on the walls and panels of the palace, which were done by Tannyû before he achieved the maturity of his style. We may justly observe, from the success of this artist, Tsunenobu, that he was not falling behind the great masters of the Kanô school.

量を購ふに及ぶ

我々其の鑑を同くし而も群衆心を驚かすもの
 は、群衆の情法に人々たる所の金銀銅鋼の諸
 種對華實の対風に至りては、群衆の發見せし
 點をも鑑の中興舊體家の五宗として強むべき
 鑒考を以て鑑すべき常計の特色が確りたことを
 面目する大日本圖の成るものなり。其の意を
 し而して常計の辨別鑑定を群衆せりと鑑より具
 西王母の神、三冊類書、古の諸國の鑑、

越中國內山外莊

（續）正只二十六次，對一六一八六二食。

雜理常言

西王母圖(藏本舊印)

HSI-WANG-MU.

BY TSNIEHOBV KANÔ.

(Pictures on a screen, in colours on paper; 2 feet 3 inches by 11 feet 9 inches.)

OWNED BY MR. MATSUO UCHIYAMA, YETCHU PROVINCE.

(COLLTYPE)

masters of the Kanō school. Success of this artist, Tanninobu, that he was not falling behind the great before he achieved the maturity of his style. We may justly observe, from the paintings on the walls and panels of the palace, which were done by Tanninobu represented in the fullest way, the picture approaching, in its success, the style, which was brought out by the reformer of the Kanō school of artists, is light colouring specially characteristic of Tanninobu, yet the forceful and sincere among his productions, in its magnitude. Although we may not observe the reproduced the works of Tanninobu, but this one will be the most excellent in connection with the picture by Tanshin Kanō; and we have frequently Concerning Hsi-wang-mu, we have given an explanation in the third volume.



雙鹿圖(絹本着色)

支那清朝沈南蘋筆

(竪四尺五寸七分、横一尺七寸五分)

讀岐圖高松 難波恒三郎君藏

沈南蘋の遺作は屢之を掲げたりと雖も、細

巧を以て能事了ると爲せるが如きもの多

くして、健拔本圖の如きもの稀なり、畫樹、水

石の筆法、南蘋の腕力亦尋常に非ざること、

以て之を見るに餘りありとす

TWO DEER.

BY CHEN NAN-PIN, CHINESE.

(*Kakemono*, colours on silk; 5 feet 6 ½ inches by 1 foot 8 ⅞ inches.)

OWNED BY MR. TSUNESABURÔ NAMBA, TAKAMATSU,

SANUKI PROVINCE.

(COLLOTYPE.)

Although we have had much experiences in reproducing the extant works of Chen Nan-pin, most of the pictures we have treated were successful for their minute brushwork; and the forceful wielding of the brush, which this canvas displays, is very rare. The drawing of the trees, the rocks, and the water shows that this artist's attainments in his profession were not those of the ordinary person; this statement is confirmed by an inspection of this picture.

以之を見ざるを得ざる

不の事、南嶺の颯衣、尋常ニ非ざること

對姓本圖の讀きよの蘇な道書樹木

西より丁前下るを益せるは賦きもの差

將所傳の業を以て之を辭して之を繼ぐ

黃通圖高林 漢武王三戰昏燕

四只正七小食餅一只正七食

支那毒陣我南燕筆

變風圖(錄本舊色)

TWO DEER.

BY CHEN WAN-PIN, CHINESE.

(Akawawa, colour on silk; 5 feet 6 $\frac{1}{2}$ inches by 1 foot 8 $\frac{3}{8}$ inches.)

OWNED BY MR. TSUNASHIRO KAMPA, TAKAMATSU.

EDDYVOTI LAK/22

(COTYTOJ 000)

Although we have had much experience in reproducing the extant works of Chen Nan-pin, most of the pictures we have treated were successful for their minute brushwork; and the forceful wielding of the brush, which this canvas displays, is very rare. The drawing of the trees, the rocks, and the water shows that this artist's attainments in his profession were not those of the ordinary person; this statement is confirmed by an inspection of his pictures.



樹香花紅寓打洞而草三

金刀比羅宮祭禮圖屏風(紙本着色)

鳥居清信筆

(屏風全體 竪四尺六寸五分、横一丈六寸八分)

讃岐國 金刀比羅宮藏

鳥居清信は鳥居家の初代なり、其の父清元大阪より江戸に下りて筆を劇場の看板に染めたりと雖も、未だ大いに世に著はれず、清信に至りて名聲始めて籍甚せり、清信通稱を庄兵衛と云ふ、貞享四年父と共に江戸に移り、難波町に住す、父の書法を學びて、四座の芝居の看板及び番附を畫きて世に稱せられ、又菱川師宣の書風に私淑して俳優の似顔繪を工にす、殊に元祖市川團十郎の像を善くせり、又多く草子類の挿畫及び丹繪漆繪等の版畫を作り、當時の浮世繪は殆ど皆清信の風に倣ふことゝ爲りぬ、享保十四年七月二十八日歿す、歳六十六、淺草南松山町法成寺に葬られ、法名を淨光院清信日立信士と云ふ、男清信家業を襲げり、本品は清信が肉筆の遺作中最も大作にして、鳥居派の特徴は著からずと雖も、人物の畫法古雅にして頗る愛すべし、印文清信の外に岩佐を用ゐたるは、蓋し又兵衛を慕ふに出でたるならむ、茲に出すものは屏風一雙中の一部分なり

FESTIVAL OF KOTOHIRA SHRINE.

BY KIYONOBU TORII.

(Part of folding-screen, in colours on paper; whole size of original, 4 feet 7 ½ inches by 10 feet 3 ¾ inches.)

OWNED BY KOTOHIRA (SHINTÔ) SHRINE, SANUKI PROVINCE.

(COLLOTYPE.)

Kiyonobu Torii was the founder of the Torii school (Ukiyoyé). Although his father, Kiyomoto, began to prepare posters for theatres after moving to Yedo from Ôsaka he does not seem to have achieved great reputation among people, and it was left for his son and successor, Kiyonobu, to bring this branch of art to perfection. Kiyonobu was commonly called by the name of Shôbei. He went to Yedo from Ôsaka with his father in the 4th year of Teikyô (1687). He gained high fame for his posters and programmes for four theatres, after he had studied the principles of art under his father. He acquired a fancy for the style of painting followed by Moronobu Hishikawa, with the result that he became very skilful in painting the portraits of actors, especially that of the First Danjûrô Ichikawa. Besides, he prepared illustrations for popular literature, and single-sheet pictures in red colour and in lacquer for painting. By the time he had reached this point, almost all of the Ukiyoyé artists imitated his style of painting. He died at the age of sixty-six, on the 28th day, 7th month, 14th year of Kyôhō (1729).

The picture here shown is the most successful among his original compositions now extant. The style of painting imparts much action to the moving figures, and is attractive for its antique and simple taste; although it is not remarkable for evidence of the special traits of the Torii school. It should be remembered that Kiyonobu was a devoted admirer of Matabei Iwasa, for he added the name of Iwasa to that of Kiyonobu on his seal.

[illegible]

精誠圖金匙錄

（皇清）宣統元年六月廿五日對一丈六市八分

風雨司

金氏北罪宮禁豔圖風(琳本舊)

FESTIVAL OF KOTOHIRA SHRINE.

BY KIVOMBOU TORII.

(Part of folding-screen, in colours on paper; whole size of original, 4 feet 7 $\frac{1}{2}$ inches by 10 feet 3 $\frac{3}{4}$ inches.)

OWNED BY KOTOHIRA (SHINTO) SHRINE, SANKU PROVINCE

(COLLOTYPE)

The picture here shown is the most successful among his original compositions now extant. The style of painting imparts much action to the moving figures, and is attractive for its antique and simple taste; although it is not remarkable for evidence of the special traits of the Torii school. It should be remembered that Kiyonobu was a devoted admirer of Matsubei Iwasa, for he added the name of Iwasa to that of Kiyonobu in preparing posters for theatres after moving to Yedo from Ôsaka he does not seem to have achieved great reputation among people, and it was left for his son and successor, Kiyonobu, to bring this branch of art to perfection. Kiyonobu was commonly called by the name of Shôbei. He went to Yedo from Ôsaka with his father in the 4th year of Teikyô (1687). He gained high fame for his posters and programmes for four theatres, after he had studied the principles of art under his father. He acquired a fancy for the style of painting followed by Motonobu Iishikawa, with the result that he became very skilful in painting the portraits of actors, especially that of the first Danjûrô Ichikawa. Besides, he prepared illustrations for popular literature, and single-sheet pictures in red colour and in lacquer for painting. By the time he had reached this point, almost all of the Ukiyô artists imitated his style of painting. He died at the age of sixty-six, on the 28th day, 7th month, 11th year of Kyôhō (1750).



武陵漁夫圖(絹本着色)

與謝蕪村筆

(竪三尺二寸四分、横一尺二寸五分)

讃岐國高松 細溪宗次郎君藏

蕪村の畫由來蕭索の致に富めりと雖も、飄逸
脱落の氣韻本圖の如きものは稀なり、是れ其
の好みて作りし俳畫の調を以て畫けるもの
にして、桃源に入りて秦代の民に遇ひし武陵
の漁者は、かゝる仙骨ありてこそこの聯想を
起さしむるに足れる趣ありと謂ふべし

FISHERMEN AT WU-LING.

BY BUSON YOSA.

(*Kakemono*, colours on silk; 3 feet 3 inches by 1 foot 3 inches.)

OWNED BY MR. SÔJIRÔ HOSOTANI, TAKAMATSU,
SANUKI PROVINCE.

(COLLOTYPE.)

Although the works of Buson are excellent in plain taste generally, yet we think it is a rare thing to find the traits of carelessness and simplicity so conspicuously shown as in this picture. It has full power to make us imagine the fishermen at Wu-ling, who lived among the people of the ancient Tsin dynasty, and is full of a divine, hermit-like character.

五刺魚夫圖(絹本 着色)

興齋筆

興齋筆 絹本 着色

五刺魚夫圖(絹本 着色)

五刺魚夫圖(絹本 着色)

五刺魚夫圖(絹本 着色)

五刺魚夫圖(絹本 着色)

五刺魚夫圖(絹本 着色)

五刺魚夫圖(絹本 着色)

五刺魚夫圖(絹本 着色)

FISHERMEN AT WU-LING

BY BUSON YOSA

(Yakowawa, colours on silk; 3 feet 3 inches by 1 foot 3 inches)

OWNED BY MR. SÔJIRÔ HOSOTANI, TAKAMATSU

SAVUKI PROVED

COLLATION

Although the works of Buson are excellent in plain taste generally, yet we think it is a rare thing to find the traits of carelessness and simplicity so conspicuously shown as in this picture. It has full power to make us imagine the fishermen at Wu-ling, who lived among the people of the ancient Tsin dynasty, and is full of a divine, hermit-like character.

武陵漁者

謝安畫



山水圖(紙本墨畫) 曾我蕭白筆

(竪一尺三寸六分、横一尺九寸六分)

讃岐國高松 西村眞明君藏

蕭白の筆狂逸を極めて鬼氣の厭ふべきもの多きは既に世の定評たり、然れども間、頗る沈着平靜のもの無きに非ず、本圖の如きは殊に然り、蕭白としては本圖の趣より以上の沈着固より得て望むべからず、敢て奇異を好みて鬼氣多きものを愛すればいざ知らず、若し眞面目に蕭白の價值を評すれば、此の種の畫に見るが如き濃淡の墨致と氣骨ある筆法と、即ち眞の特長の尊むべき所以にして、亦是れ他人の奪ふべからざる所なり

LANDSCAPE.

BY SHÔHAKU SOGA.

(*Kakemono*, monochrome on paper; 1 foot 4 $\frac{1}{4}$ inches by 1 foot 11 $\frac{1}{3}$ inches.)

OWNED BY MR. SHIMMEI NISHIMURA, TAKAMATSU,
SANUKI PROVINCE.

(COLLOTYPE.)

It is the prevailing opinion that the works of Shôhaku are full of a mystic and unnatural spirit; but we think we may find, however, something definite and moderate among his productions. The picture now presented by us will be one of the latter kind, and we cannot hope for a more natural piece of work than this production. If we wish to criticise the achievements of Shôhaku, we must pay close attention to pictures like this, for it was done with a forcible stroke of the brush and a moderate tone of the India-ink, besides having the valuable speciality which was due to his great talent. This sort of attention will prove of great advantage to those who are always expatiating upon the uncommon and mystical productions of Shôhaku.

皇朝御製
御製



群盲渡橋圖卷(紙本淡彩)

僧月僊筆

(竪一尺一寸二分)

京都淨土宗大本山知恩院藏

月僊は既に先に紹介せり、茲に掲ぐるは亦
其の一逸品にして、描寫の巧妙なること、月
僊の遺作中殆ど復た見るべからざるもの
なりと謂ふも決して過稱に非ず

BLIND MEN CROSSING A BRIDGE.

BY GESSEN.

(Part of a picture-roll, monochrome on paper; 1 foot 1 ½ inches in height.)

OWNED BY THE TEMPLE, CHION-IN, KYÔTO.

(COLLOTYPE.)

We have already introduced the works of Gessen, but the present picture is one of the masterpieces executed by him, and the minute and excellent wielding of his brush are excellent, so that there are not other such examples among his productions.

さりとて職人も亦して盛衰を非ず

鑒の鑑非中流を流す見よへやとちるもの

其の一應品にして誰かひびくはなること目

目鑒の鑒に式に麻介をひびくはなること目

京師新土宗大本山映恩閣藏

(第一集一十二巻)

僧月鑒筆

鑒官鑑鑒圖卷(紙本巻)

BLIND MEN CROSSING A BRIDGE.

BY GESSEN.

(Part of a picture-roll, monochrome on paper; 1 foot 1 3/4 inches in height.)

OWNED BY THE IMPERIAL GALLERY, KYOTO.

(COLL. 1871)

We have already introduced the works of Gessen, but the present picture is one of the masterpieces executed by him, and the minute and excellent wielding of his brush are excellent, so that there are not other such examples among his productions.



三十六歌仙圖(絹本着色)

酒井抱一筆

(竪四尺一寸八分、横一尺八寸七分)

尾張國名古屋 伊東由太郎君藏

抱一の人物畫は光琳より出で、一層土佐
に近づきしもの、輕輦の筆致と逸雅の風姿
と共に一家の特趣を具ふ、本圖の如きは其
の一傑作にして、清麗の彩調、面相の變化殊
に賞すべきものなり

THE THIRTY-SIX POETS.

BY HÔITSU SAKAI.

(*Kakemono*, colours on silk; 4 feet 2 inches by 1 foot 10 inches.)

OWNED BY MR. YOSHITARÔ ITÔ, NAGOYA, OWARI PROVINCE.

(COLLOTYPE.)

The figure painting of this artist followed a special course introduced by himself, in its light and moderate brushwork, as well as in the rich and elegant method, which he studied from Kôrin's style, and afterwards cultivated so as to bring it to resemble the style of the Tosa school. This picture, no doubt, was one of his masterpieces, and we especially admire the clear and attractive colouring and the variation in the countenances of all the persons.

二賞をいふものなり

の一樂事にして、香麗の絵、眞相の變、代紙
と共、一案の神趣を具ふ、本圖の如き、其
に近きもの、繪の筆意を、逸雅の風姿
遊一の人物、畫は、光琳より出す、一層、土佐

足利圖、各古墨、母、東山、太郎、持

(墨、四、尺、一、寸、八、分、一、尺、八、寸、半)

酒井、一、筆

三十六燈山圖(絹本着色)

THE THIRTY-SIX POETS.

BY HÔITSU SAKAI.

(Landscape, colours on silk; 4 feet 2 inches by 1 foot 10 inches.)

OWNED BY MR. YOSHITARÔ ITÔ, NAGOYA, OWARI PROVINCE.

(COLLOTYPE.)

The figure painting of this artist followed a special course introduced by himself, in its light and moderate brushwork, as well as in the rich and elegant method, which he studied from Kônin's style, and afterwards cultivated so as to bring it to resemble the style of the Tosa school. This picture, no doubt, was one of his masterpieces, and we especially admire the clear and attractive colouring and the variation in the countenances of all the



樹下彈琴圖(紙本淡彩) 岸駒筆

(竪五尺五寸一分、横三尺)

越前國粟田部 木津群平君藏

岸駒は北陸の産なり、故を以て北陸其の遺作に富めり、殊に粟田部の豪商木津氏は、其の祖成助岸駒に就いて書を學び、岸駒屢來りて其の家に在りしかば、岸駒の書を藏すること頗る多く、岸駒一代の傑作は木津氏の藏を以て第一に推さざるべからず、京都の清水に、岸駒と成助とが竹に虎の圖を合作し、之を刻せしめて奉納せる石燈籠あり、また木津氏所藏の岸駒の畫中成助館に於いて畫ける由を記せるものあるが如き、以て其の關係を察すべし、惜むらくは維新の際暴民の爲に家を毀たれし時散逸せしもの少からずと云ふ、本圖は同家藏品中頗る傑出せる佳作にして、文化元年岸駒五十六歳其の一家の典型既に成りて、而も後年の如き癖の未だ出でざる頃の筆なり、縦横健拔の技大いに賞すべしとす

PLAYING THE KOTO UNDER THE TREES.

BY GAN-KU.

(*Kakemono*, slightly coloured on paper; 5 feet 5 $\frac{3}{4}$ inches by 3 feet 1 $\frac{3}{4}$ inches.)

OWNED BY MR. GUNPEI KIZU, AWATABÉ, YECHIZEN PROVINCE.

(COLLOTYPE.)

Gan-Ku, the artist, was a man from Hokurikudô most of his works were preserved in that district; especially by an ancestor, Jôsuké by name, of the Kizu family, wealthy merchant of Awatabé. This Jôsuké studied art under the guidance of Gan-Ku, who often visited his pupil and lodged in his house. For this reason, the family has kept such a great number of the artist's masterpieces that they are not less in number than all those which are to be seen elsewhere. We may learn something of the intimacy which existed between Gan-Ku and the Kizu family, from the fact that there is, at Kiyomizu temple, Kyôto, a stone lantern which has, in relief, a tiger and a bamboo done conjointly by Gan-Ku and Jôsuké, the ancestor of the Kizu family; and some of the pictures preserved by that family bear legends setting forth that they were painted in the residence of Jôsuké. It is much to be regretted that this family was attacked by a mob at the time of the political restoration (1868), and a portion of Gan-Ku's pictures stolen.

The picture here reproduced is a great masterpiece in the collection of the Kizu family, and was executed in the 1st year of Bunkwa (1804), when the artist was fifty-six years of age. About that time his artistic attainments had reached their highest point of development, conforming to his special method, and were not yet affected by unattractive features which appeared somewhat in later time. The lofty yet easy brushwork of this conception may well cause admiration.



吳昌碩畫
於上海楊家巷書於

美人欠伸圖(絹本着色) 岸駒筆

(竪五尺一寸九分、横一尺八寸八分)

越前國栗田部 木津群平君藏

岸駒の雅樂助時代の遺作は多からず、其の天朝に仕へて越前介と爲りし年月は定かならねど、初め有栖川宮の臣と爲りて雅樂助と云ひきと傳ふるに徴し、文化元年五十六歳の頃既に越前介たりしこと款識に由りて知らるゝに考ふれば、雅樂助時代は蓋し三四十歳頃ならむか、本圖は即ち其の頃の遺作にして、畫風全く後年の風と異なり、人物の描法等流暢纖麗を極め、全く別人の筆の如く、たゞ僅に樹葉の筆法に少しく後の岸風のほの見ゆるに過ぎず、知るべし名手の一定の機軸を成すに至るまでには、修養上に種々過渡の作風あることを、岸駒一代の畫風の變遷を研究するに、本圖の如きは實に重要な逸品なり

A BEAUTIFUL LADY YAWNING.

BY GAN-KU.

(*Kakemono*, coloured on silk; 5 feet 3 inches by 1 foot 10 ½ inches.)

OWNED BY MR. GUNPEI KIZU, AWATABÉ, YECHIZFN PROVINCE.

(COLLOTYPE.)

Works by this artist, done during the time when he was called Utanosuké, are not extant in large number. Although we cannot fix the date when Gan-Ku first became known as Yechizennosuké, and an attendant upon the Imperial Court, yet according to tradition, it is said he was known as Utanosuké when he was an attendant to Prince Arisugawa, and in the 1st year of Bunkwa (1804), at the age of fifty-six, he began to use the name Yechizennosuké, as we learn from certain remarks by his own hand added to his paintings. We may assume, therefore, that when he was about thirty or forty years old, he was known as Utanosuké.

This picture was produced about that time, and it is quite different from the style which he displayed in the later years of his life; because the delicate and gentle brushwork employed in depicting the human figure, makes us feel that it was done by some other artist than himself: while the treatment of the leaves of the tree alone represents the character of the pictures done by him afterwards. This fact teaches us that even such an excellent artist as he attained success only after great effort and by trying various methods; and his giving up several modes of wielding the brush tells us of intense study. This picture is of great value to the student of Art who is investigating the development of this master's artistic skill.

development of this master's artistic skill. This picture is of great value to the student of art who is investigating the great effort and by trying various methods; and his giving up several modes of wielding the brush afterwards. This fact teaches us that even such an excellent artist as he attained success only after the treatment of the leaves of the tree alone represents the character of the pictures done by him depicting the human figure, makes us feel that it was done by some other artist than himself; while displayed in the later years of his life; because the delicate and gentle brushwork employed in this picture was produced about that time, and it is quite different from the style which he was about thirty or forty years old, he was known as Utanosuke.



木更津浦圖扁額(絹本着色)

司馬江漢筆

(竪五尺五寸六分、横二尺五寸五分)

安藝國 嚴島神社藏

近古の日本繪畫に洋風の影響を與へたる蘭畫の開祖司馬江漢は、先に第十七冊に一たび之を紹介せり。茲に掲ぐる嚴島の扁額も亦江漢遺作中の名品にして、前出の七里濱圖と併せ觀ば、以て其の技風の概を知るに足る。平戸藩士山縣正眞が奉納の爲に、寛政十二年江漢に畫かしめしものなること圖上の題記に見えたり。

COAST OF KISARAZU.

BY KÔKAN SHIBA.

(Framed picture, in colours on silk; 5 feet 6 $\frac{1}{2}$ inches by 2 feet 6 $\frac{2}{3}$ inches.)

OWNED BY THE SHINTÔ SHRINE ITSUKUSHIMA (MIYAJIMA),

AKI PROVINCE.

(COLLOTYPE.)

We have already introduced Kôkan Shiba in the seventeenth volume of this series, as being the forerunner in introducing the Dutch method of painting into the recent art of our country. The framed picture, preserved in Itsukushima shrine, is one of Kôkan's masterpieces. We may learn something of the principal feature of his style by looking at this picture. The legend in the upper portion of the canvas informs us that the picture was painted in the 12th year of Kwansei (1800), at the request of Masazané Yamagata, a military attendant of the feudal lord of Hirado, to present to the shrine.

富士の圖に基きて

紙に遠近十二半五葉に書かじめしものなること
風の神をあらはする小貝富士山麓に雲を巻く
品として前出の十里遊圖を併せ懸け以て其の挂
り、其に附する鑑賞の圖とて其の遊道中の各
開闢の趣江邊に式に附十七間二一はたさず
近古の日本繪畫に若風の潔癖を興へたる繪畫の

安藤 國 興 繪 畫 館

(繪畫具及び其の發賣に具する証書)

司馬江漢筆

木更市繪圖品館(繪本館)

GOVT. OF KIBARAZU.

BY KOKAN SHIBA.

(Framed picture, in colours on silk: 2 feet 6 1/2 inches by 2 feet 6 1/2 inches.)

OWNED BY THE SHINTO SHRINE ITSURUSHIMA (MIYAJIMA).

AKI PROVINCE.

(FOOTNOTES)

We have already introduced Kōkan Shiba in the seventeenth volume of this series, as being the forerunner in introducing the Dutch method of painting into the recent art of our country. The framed picture, preserved in Itsurushima shrine, is one of Kōkan's masterpieces. We may learn something of the principal feature of his style by looking at this picture. The legend in the upper portion of the canvas informs us that the picture was painted in the 12th year of Kwampai (1800) at the request of Masazane Yamagata, a military attendant of the feudal lord of Hirodo, to present to the shrine.

木更津之圖

素戔 平戶海士山縣二之助 正真



江之門 江漢 司馬峻 描寫

蘭亭圖(絹本着色) 田中訥言筆

(竪四尺一寸八分、横一尺八寸七分)

尾張國名古屋 伊東由太郎君藏

訥言は先に第十二冊に養老瀧圖を出して一たび之を紹介せり、其の古土佐を復興せし功績は既に顯著なりと雖も、明清の書風に似たること本圖の如きものあるは、遺作中多く見ざる所とす。圖上題記の年月訥言の歿年に後ること二年なるに考ふれば、蓋し晩年の製作にして、或は一時の逸興に成りしものかとも想はるれど、由來訥言の復古土佐風、輕雅の用筆、多少南宗の趣を帯びたれば、元より此の種の修養ありしなるべし。晋の王羲之が會稽の蘭亭に交友を會して、曲水流觴の清宴を開きし故事を畫けるは、明清の畫に少からず。本圖或は明畫の藍本を臨せしものか。

MEETING AT LAN TING.

BY TOTSUGEN TANAKA.

(*Kakemono*, coloured on silk; 4 feet 2 inches by 1 foot 10 inches.)

OWNED BY MR. YOSHITARÔ ITÔ, NAGOYA, OWARI PROVINCE.

(COLLOTYPE.)

We have mentioned this painter once, in the 12th volume of our series, when we reproduced his picture of the Yôrô Waterfall. Although it is remarkable that he revived the Tosa school, sometimes we find such pictures as this, which bear some resemblance to the style of the Ming and the present dynasties of China. Considering that the date given in the description written on the upper part of this canvas by some one is two years later than the time of Totsugen's death, the picture seems to have been a production of his later life, or it may have been an improvisation: however, as Totsugen revived the Tosa style, and as his light brush stroke sometimes bears a resemblance to that of the Southren school, he must have had an attainment of this kind. The historical anecdote that Wang Hsi-chih of the Chin dynasty, China, gathered his friends at Lan Ting of Hui-chi, and held a banquet at which wine-cups were set floating down a crooked stream, to be caught under penalty of draining a cup of wine, is very often the subject of paintings by artists of the Ming and the present dynasties, so we conclude that this picture may be a copy of the work of some of those artists.

圖書の原本を譲せしものなり

「結草も誓ひる」は明帝の墓に少い。す。本圖成は
前蘭亭の交文を會して曲水流離の情景を明
く流の神の遊樂ありしをハハの正典之が
真蘭亭の用筆を少南宗の趣を帯びたれば元
來の「少」のやとも懸念るれど由來蘭亭の真古
本は蓋し即卒の製作にして、蓋し一冊の遊樂に
蘭の卒目所書の交文に餘ること二半なるに
蘭のものもは遊春中より見ても、蘭こそ蘭上
蘭なるものと雖も、明帝の書風に似ること本圖の
を語介する其の古土はを發興せし由縁は、蘭
亭の書に十二冊の書法諸圖を出して一たひ

蘭亭圖各古墨 町東山太藏持藏

(經緯一丈八尺、縦一尺八寸五分)

蘭亭圖(原本青色) 田中蘭言筆

MEETING AT LAN TING.

BY TOTSUGEN TANAKA.

(Yakusogan, coloured on silk; 4 feet 2 inches by 1 foot 10 inches.)

OWNED BY MR. YOSHITARÔ ITÔ, NAGOYA, OWARI PROVINCE.

(COLLOTYPE.)

We have mentioned this painter once, in the 12th volume of our series, when we reproduced his picture of the Yôrô Waterfall. Although it is remarkable that he revived the Tosa school, sometimes we find such pictures as this, which bear some resemblance to the style of the Ming and the present dynasties of China. Considering that the date given in the description written on the upper part of this canvas by some one is two years later than the time of Totsugen's death, the picture seems to have been a production of his later life, or it may have been an improvisation: however, as Totsugen revived the Tosa style, and as his light brush stroke sometimes bears a resemblance to that of the Southern school, he must have had an attainment of this kind. The historical anecdote that Wang Hsi-chih of the Chin dynasty, China, gathered his friends at Lan Ting of Hui-chi, and held a banquet at which wine-cups were set floating down a crooked stream, to be caught under penalty of draining a cup of wine, is very often the subject of paintings by artists of the Ming and the present dynasties, so we conclude that this picture may be a copy of the work of some of these artists.

此山在江蘇之南... 乃山陰之勝地也... 凡遊此山者... 必登此亭... 亭之設也... 蓋有以也... 夫山之有亭... 非徒爲觀景之資... 亦所以爲遊者之休息也... 此亭之設... 蓋有以也... 夫山之有亭... 非徒爲觀景之資... 亦所以爲遊者之休息也... 此亭之設... 蓋有以也... 夫山之有亭... 非徒爲觀景之資... 亦所以爲遊者之休息也...



納

觀花圖及觀楓圖(衝立金地着色)

住吉廣尙筆

(竪四尺四寸、横三尺六寸)

讃岐國高松 徳田泰造君藏

住吉廣尙、通稱初め忠藏、後歴代の稱を襲いで内記と云ひ、頑中と號す。父廣行、祖父廣守と共に古畫の鑑識を能くせり。文化元年十二月朔日二十四歳にして始めて徳川將軍家齊に謁し、父の職を襲いで幕府の畫師たり。文政十一年七月十一日歿す。歳四十八。上野護國院に葬られ、法諡を眞達院謙山廣尙居士と云ふ。土佐派の畫風漸く末路に屬し、定型の墨守活氣の見るべきものなしと雖も、さすがは關東土佐派の宗家にして、而も古畫の鑒賞に眼識高き廣尙の作、家法の設色頗る練熟し、樹木に至りては殊に巧密を極む、眞に斯の派の後勁なり。

ADMIRING THE BLOSSOMS AND THE MAPLE-LEAVES.

BY HIRONAO SUMIYOSHI.

(A pair of framed screen-stands, in colours on gilt paper; each 4 feet 4 ½ inches by 3 feet 7 inches.)

OWNED BY MR. TAIZÔ TOKUDA, TAKAMATSU, SANUKI PROVINCE.

(COLLOTYPES.)

Hironao Sumiyoshi was commonly called, in his younger days, Chûzô, but this name he afterwards altered to Naiki, according to the customary usage of his family; he had, besides, the special name of Gwanchû. He was good in critical determination of old pictures, like his father, Hiroyuki, and his grandfather, Hiromori. He became a professional painter in the service of the Feudal Government (Bakufu), succeeding his father, and saw the Shôgun for the first time on the 1st day, 12th month, 1st year of Bunkwa (1805), when he was twenty-four years of age. He died on the 11th day, 7th month, 11th year of Bunsei (1828) when he was forty-eight years old, and was buried in the grounds of Gokoku-in, a temple in Uyeno, Yedo, receiving the posthumous name of Shintatsuin Kenzan Kôshô Koji.

While, as a rule, the artists of the Tosa school were, at that time, remarkably unprogressive conforming slavishly to the conventional patterns of their predecessors, Hironao achieved some success with his pictures by the skilful colouring which became the speciality of his sub-school as well as by his delicate, minute brushwork. Hence, we must acknowledge his position in his school of painting as well as the great skill be displayed in his critical appreciation of the works of the older masters.

神の地の名に

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蘇州園商會 蘇州米區行

遼四風圖志卷三 賦六

卷之四

購外國文圖立金壯善

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(.279 YTG.1105)

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While, as a rule, the artists of the Tosa school were, at that time, remarkably unprogressive conforming slavishly to the conventional patterns of their predecessors, Hirano achieved some success with his pictures by the skillful colouring which became the speciality of his sub-school as well as by his delicate, minute brushwork. Hence, we must acknowledge his position in his school of painting as well as the great skill he displayed in his critical appreciation of the works of the older masters.





仿古山水
畫

漁父圖(絹本淡彩)

岡本豊彦筆

(竪四尺二寸、横一尺八寸四分)

大阪 清海復三郎君藏

豊彦も既に屢、本書に掲載せり、本圖の如きは巧點にして簡單に過ぐるを例とする豊彦の遺品中、比較上大作の一なるのみならず、懸崖の石皴竹林の密葉等頗る巧妙なる逸品なり

A FISHERMAN.

BY TOYOHICO OKAMOTO.

(*Kakamono*, slightly coloured on silk; 4 feet 2 inches by 1 foot 10 inches.)

OWNED BY MR. MATAZABURÔ KIYOMI, ÔSAKA.

(COLLOTYE.)

We have already presented some of the productions of this artist to our readers. As he usually did his pictures with brief strokes, cleverly drawn, his works now extant consist almost altogether of such kind; but the picture we show here is comparatively a superior and serious one. We detect very skilful brushwork in the rock-fissures of the precipitous cliffs and in the thick-leaved bamboo grove.

葉等願るで妙なる畫品なり

なるのみならず懸崖の石叢竹林の清

くする豊查の畫品中出類上大作の一

成るなりとして簡單に畫するを例

豊查も此の類に屬し本畫に本圖の

大 画 帝 繪 第三 卷 畫 題

(總 四 頁 二 寸 畫 一 尺 八 寸 四 分)

岡 本 豊 查 筆

漁父圖(絹本 彩色)

A FISHERMAN.

BY TOYOHIKO OKAMOTO.

(Kiyomoto, slightly coloured on silk; 4 feet 2 inches by 1 foot 10 inches.)

OWNED BY MR. MATAZABURŌ KIYOMI, ŌSAKA.

(COLLOTYPE).

We have already presented some of the productions of this artist to our readers. As he usually did his pictures with brief strokes, cleverly drawn, his works now extant consist almost altogether of such kind; but the picture we show here is comparatively a superior and serious one. We detect very skillful brushwork in the rock-features of the precipitous cliffs and in the thick-leaved bamboo grove.



風雨山水圖(絹本淡彩)

渡邊華山筆

(竪三尺七寸五分、横一尺四寸)

横濱 小野光景君藏

草々手に任せて筆を行ひ、情趣自然に涌き出でたるが如き疎雅蕭索の妙、これを前冊掲ぐる所の寒林富岳圖に較ぶるに頗る相似たるものあり、點景人物の輕巧なる、粗描の中に能く生動の形を現し、檣索風に當りて、舟將に揺かむとする趣に至りては、磊々たる落墨の間に幾多構心刻骨の慘憺たるものありしか、凡手の得て企及すへからざる所、蓋し這般の味に在り

A STORMY LANDSCAPE.

BY KWAZAN WATANABÉ.

(*Kakemono*, slightly-coloured; 3 feet 8 $\frac{3}{4}$ inches by 1 foot 4 $\frac{3}{4}$ inches.)

OWNED BY MR. MITSUKAGÉ ONO, YOKOHAMA.

(COLLOTYPE.)

This picture is excellent for the light wielding of the brush and represents the everlasting touch of Nature. We think it much resembles the picture of Mount Fuji above the naked forest, already reproduced by us in this series; especially in the traits of loneliness and purity. The human figures in the scene are skilfully drawn, full of action, although the treatment is simple; and the boats seem to be actually driven by the wind fiercely pressing against the mast and rigging. Looking at these attainments makes us think that the artist gives us the intensity of his ability, even if the strokes are cursive and easy. From this point of view, the picture is to be highly esteemed and could not have been undertaken by ordinary artists.

へんちんを祖國に送歸の利を以て

青の對面するもの、丁、紙、凡手の掛へ金又は
墨に至りては、筆をたる落墨の間、幾度か腹
押さけ、謝索風の當りて快楽に筆をもちたる
體是人間の精ひなる謙遜の中、暗く主師の
書林富岳圖の輝きと、可成る時限するものと
なるが故に、賴澤蕭索の想こそ、筆冊畫うゑ預
草の手で止むて筆を待て、静寂自然の韻を出す

謝斯小理張景春

(選三 只廿七 正食 對一 只四七)

鄧巖山筆

加爾山水圖(錄本卷三)

A STORMY LANDSCAPE.

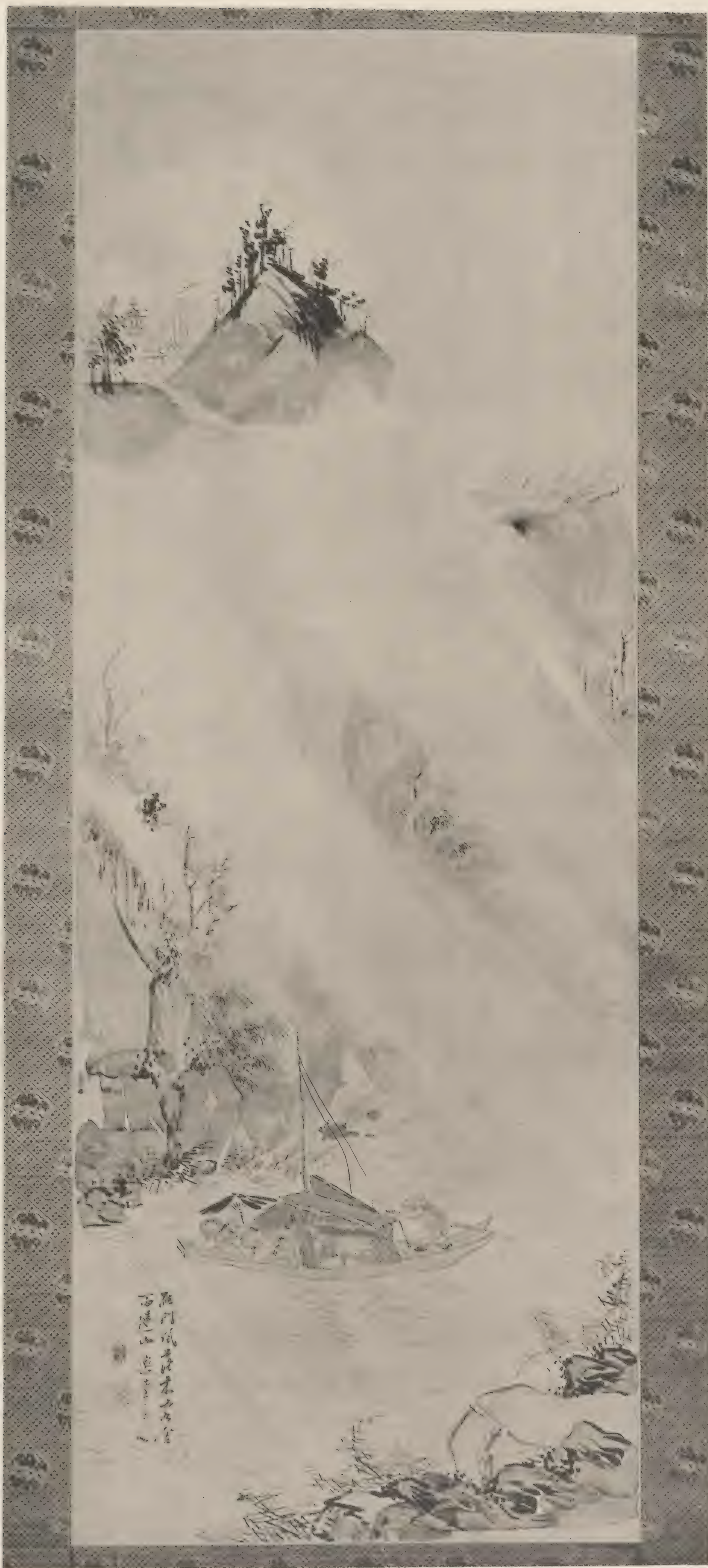
BY KWAZAN WATANABÉ.

(Kakemono, slightly-colored; 3 feet 2 $\frac{3}{4}$ inches by 1 foot 4 $\frac{3}{4}$ inches.)

OWNED BY MR. MITSUKAGÉ ONO, YOKOHAMA.

(CONTOLYB)

This picture is excellent for the right wielding of the brush and represents the everlasting touch of Nature. We think it much resembles the picture of Mount Fuji above the naked forest, already reproduced by us in this series; especially in the traits of loneliness and purity. The human figures in the scene are skilfully drawn, full of action, although the treatment is simple; and the boats seem to be actually driven by the wind fiercely pressing against the mast and rigging. Looking at these attainments makes us think that the artist gives us the intensity of his ability, even if the strokes are cursive and easy. From this point of view, the picture is to be highly esteemed and could not have been undertaken by ordinary artists.



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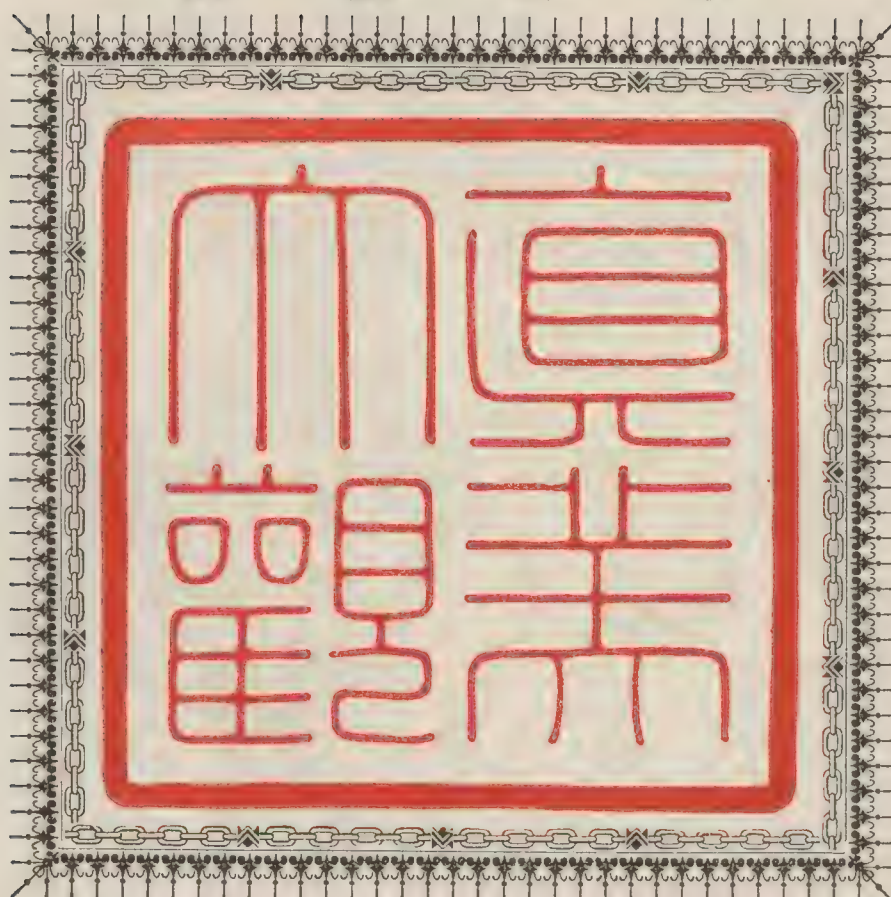
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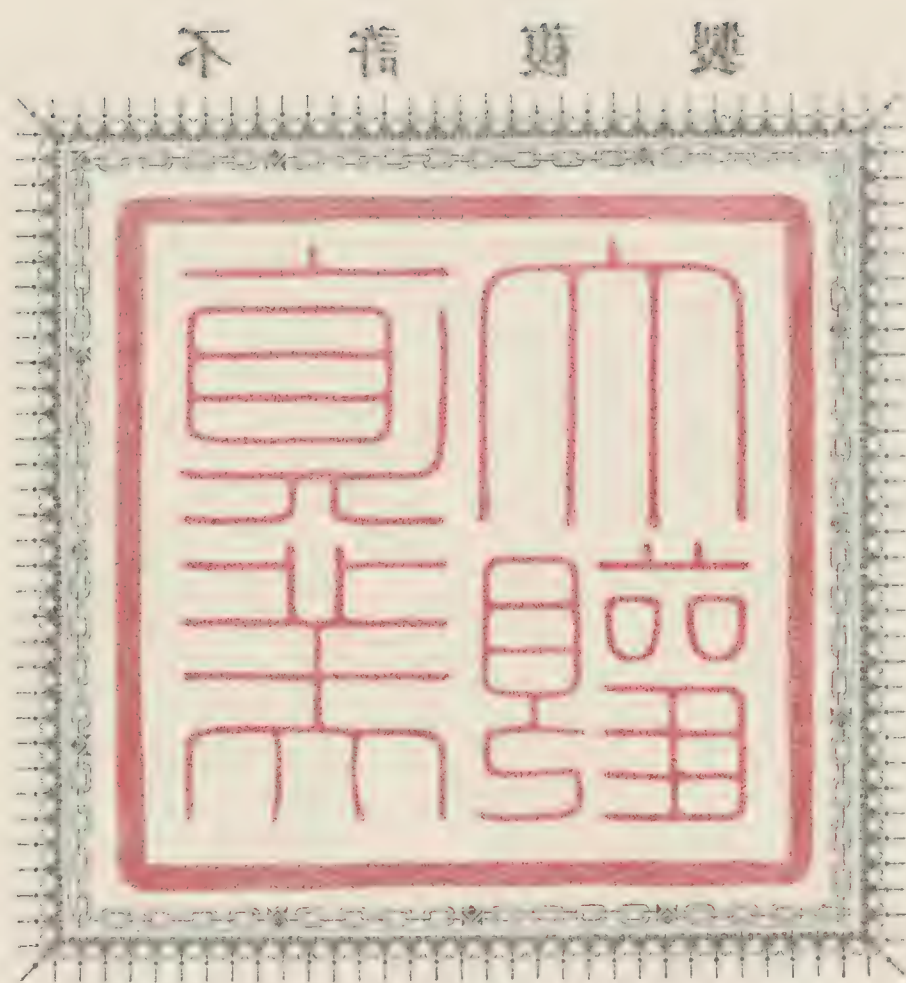
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